"Every Issue a Collectors Item"

# Hollywood studio magazine

THE NATIONAL FILM & COLLECTORS MAGAZINE

VOLUME 16 NO. 11/$2.00

## RITA HAYWORTH
The Sunset of a Love Goddess

## ELVIS PRESLEY
A Tour of Graceland

## THE BARRYMORES
Their Tragic Lives

The Mystique of
PAULETTE GODDARD

Remembering. . .
JACK OAKIE
NATALIE WOOD

# REMEMBERING NATALIE WOOD

**Two years ago this month, Natalie Wood drowned. Last year in a Hollywood trade paper theatrical manager Sue Cameron put into words what many of us thought. With Sue's permission Hollywood Studio Magazine is reprinting her special tribute.**

I can't forget about Natalie Wood. I've tried, but as I go through life on a day to day basis, the importance of her existence becomes clearer. At the supermarket right after her death, headlines on newspapers, that should be used to line cat boxes, were screaming out her name. Soon after, television listings in the paper saw local stations and at least one network struggling to schedule her movies. Natalie Wood seems to have died amidst a furor of gossip and innuendo and that makes me angry.

For a long time after I heard the news I sat staring off into space with a Kleenex in my hand. It's terrible when someone dies, but this was inordinately painful. For all kids, growing up in the sub-teen or teenage years, there is always one star who you pick for your very own because you wanted to be them——Natalie Wood was mine. She always got to do all the "good" things and I loved her for it.

She told her parents off in "Rebel Without A Cause" while I sat at home silently cutting out pictures of her and James Dean to put on my wall. Just when I was learning about going to dances and having my first crush, there she was in "Splendor In The Grass" with gorgeous Warren Beatty singing about "Mabel" in that red dress. I'll never forget that scene as well as the one where she comes back from the institution and visits Beatty and Zohra Lampert.

While I was taking tap lessons like a good little girl, she was in "Inside Daisy Clover" with that great cap on her head singing "You're Gonna Hear From Me." When I started to read Tennessee Williams, there she was in "This Property Is Condemned." And I'll never forget her eyes as she watched Gene Kelly sing "A Very Special Love" in "Marjorie Morningstar." By the time she blossomed forth in "Gypsy" and "West Side Story" she had conquered the world in my eyes. My childhood died with Natalie.

After I became a part of the industry myself, she and I spoke throughout the years at parties on a casual basis, but I never told her what an influence she had on me, nor did I ever thank her just for "being."' She was a Princess of Hollywood with a beautiful life and good values. Rumors about That Night, two years ago, disgust me. That's not what Natalie Wood was about and that's not what should be remembered. Why is it that so many idols we have lost are defamed and dragged through the mud? Why can't people remember the Good and the magic and the wonderful hours that they have added to all of our lives and treat their souls with dignity and respect? It's time we examined ourselves and our media. Let us hope that the life after death experienced by Natalie is kind and wonderful. God has chosen an awful lot of special people to keep her company until we see her again. I'm glad. It makes me feel better.

**Sue Cameron**

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# Hollywood studio magazine

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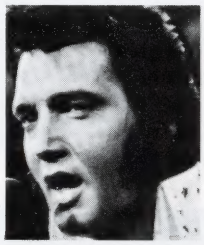

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## ON THE COVER

*Rita Hayworth is perhaps the most tragic of all Love Goddesses. Her life is over and yet she lives on. But her fans and family are still grateful for all the hours of fun and excitement she gave to the world.*

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## HOLLYWOOD STUDIO MAGAZINE

was founded in 1957 as an in-house studio publication. It has evolved over the years to become the definitive publication for collectors and movie buffs who value the history of the motion picture industry and its stars. The magazine is dedicated not only to preserving the glamour that was once Hollywood's, but also to promote the present and future exciting developments in film.

# Letters

*Send comments, compliments, & complaints to: Letters, Hollywood Studio Magazine, 3960 Laurel Canyon Blvd. at Ventura Blvd., Suite 117, Studio City, Calif. 91604.*

### O'HARA FAN

I enjoyed reading "A Moving Tribute to Duke" in the August issue. However, I was annoyed that there was not a photo of Maureen O'Hara with the story. Maureen made five films with John Wayne and was instrumental along with Elizabeth Taylor in getting John Wayne's face on a coin.

I do think a picture of her and the Duke should have been included. I was very angry over this ommission.

Bill Greely
New York, N.Y.

*Our apologies. O'Hara should have been included as she was one of the Duke's favorite leading ladies.*

### WHERE'S RONA?

Whatever happened to Rona Barrett? I thought she was the natural successor to Hedda and Louella. I loved her on "Good Morning America."

M. Goodvye
Palm Springs, Ca.

*Rona hated to be compared to Hedda and Louella because she wanted people to think of her as a serious journalist like Barbara Walters. She currently has no plans to return to TV in the near future, at least as a gossip columnist.*

### CAN'T FIND MAGAZINE

I love your magazine but have a hard time finding it on the newsstand. Can you tell me the best place to buy it?

Celia Nars
St. Louis, Mo.

*HSM is sold at better newsstands and bookstores nationally. But if you want to make sure you receive it each month, the best possible way is by subscription. We have a special offer this month. See page* 18 *Subscribers usually receive their issue a week before it goes on sale at newsstands.*

### ARGUMENT

Please settle an argument for me. My girlfriend insists that Troy Donahue and Connie Stevens were once married for a brief time. I say it isn't true.

Charlotte Dixon
Macon Ga.

*Troy and Connie made several films together in the fifties, but were never married in private life at least to each other. Your friend is probably confusing Connie with Suzanne Pleshette, who at one time was married to Troy.*

### AN ANSWER FOR MARCELLA

Although I am not familiar with Walter Miller, I want Marcella Myers to know that I do remember Anita Page. The only time I saw her was in a revival of "Broadway Melody," but I certainly hope to see more of her old movies in the future. I'm not sure, but isn't she alive and well and living in Coronado, California?

Scott Levine
Bronx, N.Y.

*She is indeed. And also she appeared on our August and September back cover in the Eleanor Powell poster by Bob Harman.*

### PLAUDITS FOR FAIRBANKS

Quite recently Douglas Fairbanks, Jr. was in Des Moines, Iowa, and spent a day at Mercy Medical Center filming a documentary.

We were able to meet Mr. Fairbanks and visit with him. We all knew he was a movie star, but what impressed us was what a warm and kind person he was. He went around the hospital and visited with different people. I think that he really cheered these people and their families up.

Ronald L. Butler
Des Moines, Iowa

### NOT AKIM TAMIROFF

In the May issue in the article on Allan Jones there are six pictures which you have labeled number 3 from l to r Fanny Brice, Akim Tamiroff, Judy Garland and Allan Jones.

If you recheck your records you will find this is not Akim Tamiroff, but Henry Armetta. I am very familiar with the latter as my partner and I were part of a Presentation Unit put out for Mr. Armetta in 1935 to play Presentation Theaters. It consisted of a Variety of Acts with a line of sixteen girls emanating from the Roxy Theater in New York.

We opened in Rhode Island October 4, 1935, and followed with Boston, Philadelphia, Cleveland, Chicago, Kansas City, and Minneapolis. So you can see in that time I had become very familiar with Mr. Armetta and I couldn't possibly mistake him for Akim Tamiroff.

Richard Stuart
New York, New York

### WRONG ON FAYE

Regarding your Alice Faye article in the September issue: Since "State Fair" she has appeared on screen in "Won Ton Ton, the Dog Who Saved Holywood;" "The Magic of Lassie" and an unrealeased number called "Every Girl Should Have One." (Even cable TV rejected it. I saw it — Zsa Zsa co-stars!

Charlene Dwyer
El Paso, Texas

*You're right Charlene. Thanks for the info.*

### GOLDEN AGE OF FAN CLUBS

I grew up in the 30's in a small town in Canada and the movies were my salvation. For the sum of ten cents you could, every Saturday, attend those wonderful matinees and for a brief time be transported into another world. Needless to say I was swept up in the Hollywood mania and it has never left me.

I corresponded with all the stars of that period and in particular Jean Harlow. One incident which stands out in my memory to this day concerns my dear Irish grandmother. She was sure everything out of Hollywood was evil and that I was possessed of the devil. Like all good Irish Catholic families back then she had selected me to enter the priesthood, but my mind and thoughts were elsewhere.

One day I recieved a very beautiful 11 x 14 autographed photo from Harlow — a real sexy pose — and looking for an appropriate place to display it I chose a framed painting of the Blessed Virgin.

Harlow promptly went up over the Virgin pose above my bed and I was never happier. I had not counted on my Grandmother paying a surprise visit to my bedroom where I was doing homework. She was a tiny woman of barely 100 pounds and when the occasion demanded it she could put Bette Davis to shame for dramatics...no Saturday matinees for a month and countless Hail Marys said each day to ask forgiveness.

Fan clubs then were the rage and I belonged to over 200 and in 1937 started the official Frances Langford Fan Club and later when she married Jon Hall I had the Official Jon Hall Sport Fan Club. We had over 2,000 members world wide and if possible I should like to ask your help through the Letters section to ask that any readers who had clubs in the 30's and 40's please contact me.

Likewise stars, club presidents, club members with information about their clubs and their club magazine. I am presently working on a book to be published in 1984 called The Golden Age of the Hollywood Fan Clubs 30's and 40's.

Thanking you for whatever assistance you might be able to give re the Fan Club book, I remain.

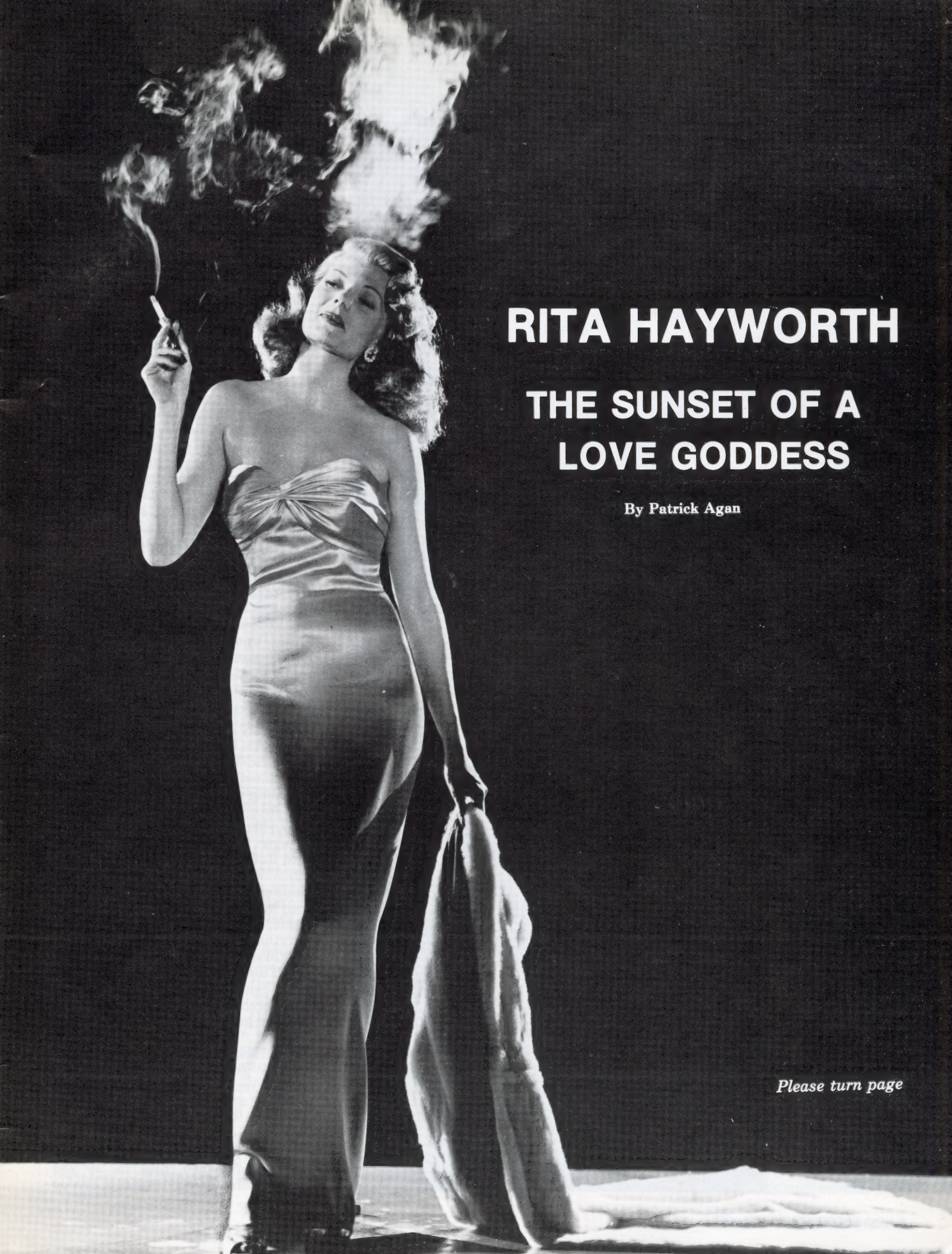
Edwin Michael Lally
505 West End. Ave.
New York, N.Y. 100214
Apt. 11AA

### ABORTION

Did Bette Davis ever admit publicly to having an abortion?

Dale Zeigler
N.Y.C., N.Y.

*Yes, she did, and with regrets.*



# RITA HAYWORTH

## THE SUNSET OF A LOVE GODDESS

By Patrick Agan

*Please turn page*

She was perhaps the greatest Love Goddess of them all, and as such, mesmerized movie audiences throughout the Forties and Fifties in a long series of now classic screen performances. In an era that offered such distinctive stars as Hedy Lamarr, Lana Turner, Veronica Lake, Betty Grable and Ingrid Bergman, there was still only one Rita Hayworth.

With her windswept red hair swirling around her beautiful face, she moved her flawless body through the decade, bringing all the facets of her charm, personality, talent and sex appeal to a fever pitch in her most famous role as **Gilda,** the ultimate **film noir** of 1946.

Unfortunately for the woman behind the part, it was a personal tragedy as she would say later after five unsuccessful marriages, "Men went to bed with Gilda and they woke up with me."

Yet as tragic as those marriages ended up being (the only reward according to Rita, were her two daughters, Rebbecca by Orson Welles and Yasmin by Prince Aly Khan), she today is facing the most excruciating ordeal of all, the rapid disintegration of her health due to Alzheimer's Disease, a debilitating malady that is slowly and insiduously robbing her of both memory and personality.

Currently she's living in New York with Yasmin, daily becoming more and more a shadow of herself; the glorious Technicolored girl of a million movie fantasies now often has days when she doesn't even recognize her face in the mirror. And there is no cure.

## SHY

Basically shy, Rita (born Margarita Cansino on October 17, 1918), has had a life and career that, ironically has been mostly supervised by others, beginning with her father who brought her into The Dancing Cansinos vaudeville act when she was barely a teenager. At nineteen she married Edward Judson, some twenty years her senior, who decided to mold the still-budding actress into a full-blown Hollywood rose. After a long apprenticeship during which she played everything from Orientals to Egyptians in some twenty films, Rita found herself under contract to Columbia Pictures thanks to Judson's efforts, with him thereby handing her over to the less-than-gentle hands of mogul Harry Cohn.

Cohn recognized Rita's potential and virtually reworked her, raising her hairline, re-coloring her dark hair to a burnished auburn and then lending her out to let her talent ripen on other studios' vines.

At 20th, in 1941, Cohn's gamble truly paid off when Rita lit up the Technicolored screen opposite Tyrone

Power in **Blood and Sand**, a remake of the Valentino silent which featured her in the 'vamp' role originally played by Nita Naldi. Rita got the part purportedly after Hedy Lamarr turned it down and some 36 other actresses couldn't measure up, but whatever the reason it was a classic case of the right actress being in the right place at exactly the right time.

Rita returned to Columbia a full-fledged star and thanks to Jean Arthur's reluctance to talk to the press, she began getting the full push of the studio's publicity machine. At Columbia's homebase she starred with Fred Astaire in two delightful films, **You'll Never Get Rich** ('41), and **You Were Never Lovelier** the following year.

## PIN-UP GIRL

During those dark years of World War II, she was one of the G.I.'s major inspirations after she posed for a Life magazine cover in '41 that showed her at her sultry best in a white silk slip, her bust outlined in black lace and her hair tumbling down over half her face. The boys in the trenches had a new reason to keep fighting, especially when they were able to see her in campsites from Europe to Guadacanal in such splashy musicals as **My Gal Sal** (Fox, '42, which co-starred another favorite pinup, the tragic Carole Landis), **Cover Girl** with Gene Kelly (Col. '44), **Tonight and Every Night** (Col. '45) and, finally, **Gilda**.

Offscreen her fans were titillated by her divorce from Judson and subsequent marriage to self-styled genius Orson Welles. As the romance between Cary Grant and Barbara Hutton was dubbed "Cash and Cary", so Rita's with Welles was christened "Beauty and the Beast."

Rita was in love with Orson despite Hollywood pundits and after the birth of their daughter, Rebecca, late in '44, there were rumors that she would leave the screen to follow him to Europe where he was still a bankable commodity. It never happened, though, and the subsequent pressures from his foundering career and her glowing one led to a 1947 divorce.

Before it became final, however, Welles directed Rita in a picture Harry Cohn had signed him for, the loudly talked-about **Lady From Shanghai**, noteworthy because for it Orson had Rita's hair cut very short and dyed blonde. She liked both the look and the film "because Orson was trying something new with me, but Harry Cohn wanted The Image — The Image he was gonna make me till I was **ninety!**" When Cohn got the news about the clip and dye job on his favorite box-office redhead he reportedly screamed, "Oh my god! What has that bastard done?"

*(Photo by Yani Begakis)*

**FINAL APPEARANCE in public shows Rita as she was before her illness closed in. She's shown here at the opening of Merle Norman Cosmetics on Rodeo Drive in Beverly Hills before the judge decided that she be put under the supervision of Yasmin.**

## BOX-OFFICE BOMB

**Lady From Shanghai** was not only a shock to Cohn (who recut the film before release) but to Rita's fans as well and it didn't fare well at the box-office. And while she was disappointed, she quickly got over it when she met and began seeing one of the world's then-flashiest playboys, Prince Aly Khan, son and presumed heir to the Aga Khan, the enormously wealthy religious leader of some 20,000,000 Ismailian Moslems.

Their romance was a frontpaged fairy tale, making Rita one of the most publicized women in the world. Cohn had to beg her to come back home long enough to make **The Loves of Carmen** in '48 but upon completing it Rita was off and running in a glamorous courtship that ended with their marriage on the French Riviera in May of 1949, a veritable media circus which brought guests from all over the world — with the notable exception of Harry Cohn!

While Rita was struggling with her new role as a real-life princess instead of a reel-life queen, Cohn was trying hard to get her back to work. He purchased **Born Yesterday** expressly for her but when she said no he gave it to Judy Holliday who walked off with a Best Actress Oscar as the wacky "Billie Dawn". Instead Rita gave birth to Princess Yasmin and worked hard at keeping up with her peripatetic husband. Though still making constant headlines in the world wanderings, the couple was growing apart. Rita wanted a quiet life and family and not a succession of rented villas, lavish hotel suites and Aly's royal entourage.

Unfortunately by the time Rita realized her marriage was heading no where, much had been happening in Hollywood. During her several years with her prince, Hollywood was busy crowning new box-office queens including Ava Gardner, Susan Hayward, Elizabeth Taylor and Marilyn Monroe. Returning home she found herself enmeshed in a lengthy divorce, a tenuous financial situation, two young children, and, at age 32, conscious that the initial glow of her stardom was badly tarnished.

Technically on suspension from Columbia (time Cohn added on to her original contract), she was welcomed back to the studio with a minor, though in the end quite excellent film, **Affair in Trinidad**.

The film reunited her with **Gilda**'s co-star, Glenn Ford, and that was not the only similarity. Again, as Gilda, she was a dancing sexpot adrift in a seamy tropical world of dance halls and intrigue. Also like **Gilda** it was filmed in black and white, not for effect but rather budget. Still the public welcomed Rita back and it grossed enough money to convince Cohn Rita could still attract the ticket buyers.

The following year, 1953, he presented Rita as **Salome** in a lavish production (though re-writing history to make Salome the heroine!) and the results were big enough to let him finally let Rita act as **Miss Sadie Thompson**, no less, and in 3-D. As she matured, Rita exuded a ripened sensuality that few other actresses were

*continued on next page*

WITH FRED ASTAIRE IN "YOU WERE NEVER LOVELIER"

## RITA HAYWORTH *continued*

able to match and her performance reflected this beautifully. Many consider it her best acting job.

### DICK HAYMES

Unfortunately at this most critical point of her career she became involved with singer Dick Haymes, beginning a tempestuous union that wrecked havoc not only with her professional standing but her personal life as well. From Aly Khan to Haymes was like a "skid into rhinestones" according to national reporters after attending their Las Vegas wedding. And such it turned out to be.

Their marriage in September of 1953 marked the beginning of a four-year screen absence for Rita — vital years for a waning Love Goddess. The Haymes' life was helter-skelter primarily because of his many difficulties including the question about his citizenship, back alimony due ex-wife Joanne Dru and his fading career. Rita, in a fit of misplaced loyalty to stand by him, gave up the juicy lead role in **From Here to Eternity** (which Joan Crawford subsequently turned down over wardrobe demands and then went to Deborah Kerr.). She also dropped out of another biblical spectacular, **Joseph and His Brethren**, when Cohn nixed Haymes for the title role.

There were also rumors about Haymes' drinking problem which came to a head when he allegedly punched Rita in the face at a Hollywood party. That, for her, was the end. She divorced him. (I spoke to Dick Haymes shortly before his death from cancer three years ago and when I asked him about Hayworth he had only the kindliest of remembrances, perhaps paying her back for the loyalty she showed him when he needed it most.)

### BAD TIMES

As after Aly, Rita went back to Columbia humbled only to find that in her absence Harry Cohn had built up a new studio glamour girl, Kim Novak. Still under contract, Rita was starred opposite Robert Mitchum in yet another **Gilda** retread, this time called **Fire Down Below**. At age 39, Rita looked and acted more like an overworked cocktail waitress looking for a place to sit down than "Irena", a European temptress looking for political refuge.

To wind up her contract, to Rita's intense relief, she was starred with Frank Sinatra and Novak in the delightful **Pal Joey**. Not surprisingly she held her own quite well in her scenes with Novak and the film was a top money-maker of 1957. She was also top-billed over Sinatra, who when asked about that, graciously said, "(Columbia) may have built her into a star but just remember it was Rita Hayworth who gave Columbia status."

There followed a series of films in which Rita **acted**, prompted largely by her marriage to producer James Hill who starred her in **Separate Tables** (UA, '58), **They Came to Cordura** (Col. '59) and **The Story on Page One** (Fox, '60). In all she garnered excellent reviews with Time magazine chipping in that she'd "mastered the art of the beaten-down broad." She was pleased with the reviews but the marriage fell apart with Rita sighing yet again that she'd married a man more interested in her career than in her.

The Sixties were a time of growing disillusion for Rita Hayworth. She tried Broadway but couldn't remember her lines for **Applause** and her movie work was mostly haphazard stuff, John Wayne's co-star in the forgettable **Circus World** ('64) and the nadir of her career, **The Naked Zoo** made in 1966. Rumors of her drinking were reaching alarming proportions and seemed true measured against her infrequent and increasingly vague movie roles. 'Sixty-six's **The Money Trap** with Glenn Ford was perhaps the last good work she did as a boozy waitress who gets thrown from a rooftop. Certainly **The Poppy is Also a Flower**, which cast her as a dope addict, didn't do much to inspire producers, nor did her work in the Spanish-made **Road to Salinas** in '71 or '72's **The Wrath of God**, a Mitchum western which turned out to be her screen finale.

Early in 1976 she flew impulsively to London for a television interview and arrived in a total state of hysteria brought on by alcohol and her then-unknown health problem. Carried screaming off the plane, photos of her bedraggled person were front-paged around the world.

**IN LATE TEENS Rita was known as Rita Cansino. Her dark hair was later lightened to the reddish tint that made her famous.**

## ERRATIC BEHAVIOR

When she finally got back to Hollywood there was more erratic behavior plus lapses of memory which were frightening to her and her family. Even Yasmin thought alcohol the main culprit when her mother entered the Silver Hills alcoholic treatment center in Connecticut in 1977. Said Yasmin, "I thought it was really destroying her brain."

In reality Rita Hayworth was already deeply in the grips of Alzheimer's Disease, experiencing an increasing number of memory lapses, periods of unexplained irritability, and in general close to becoming a recluse. In 1981 Yasmin became her mother's legal conservator and, after selling Rita's Beverly Hills home, moved her to New York.

Today Rita sits in Yasmin's apartment, mostly silent now as nurses see to her needs. Music plays softly in the background but no one knows if Rita even hears it, locked as she is in the silence of her illness. Recently Yasmin appeared on 20/20 to explain about the disease that has robbed not only her but the world of Rita Hayworth. "I have to steel myself each time I see her now," said the 33-year-old princess. "I'm her flesh and blood, and when I see her so helpless, I almost have to disassociate myself, because she will say and do things that just pierce my heart."

Ironically Columbia is having a retrospective of their films shortly in New York and it will be dedicated to their former star. The appreciation Rita never got during her career she will finally receive. Sadly she will not be there to hear the long-overdue applause. For Rita, it's over, and not even the melody lingers on. **HSM.**

**PATRICK AGAN is the author of "The Decline and Fall of the Love Goddesses" (Pinnacle Books) and is currently working with Oscar-winning designer Travilla on his memoirs.**

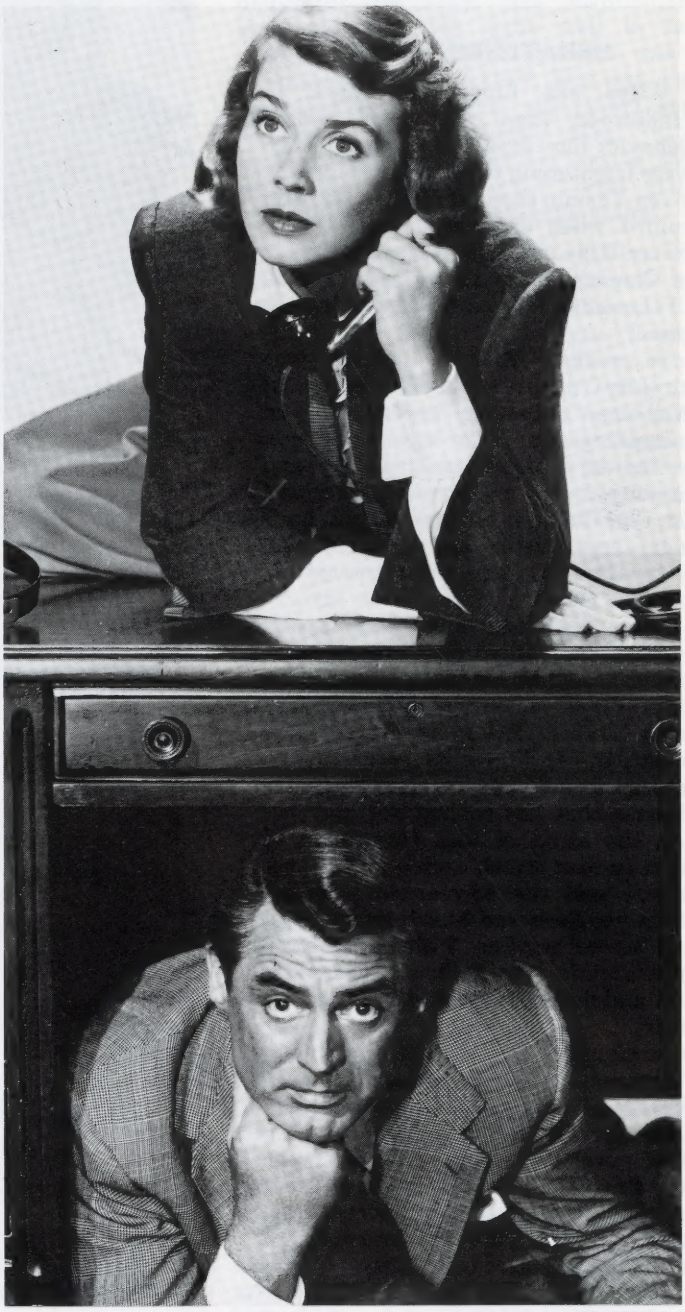
**A TECHNICOLOR DREAM in the forties, Rita was born to be photographed in color, although her most famous film role was in Columbia's "Gilda" made in 1946 in black and white. Rita, off screen, was a kind and shy person, unlike the roles she portrayed.**

# Off-Screen Lovers

By Kirk Crivello

**Last month Hollywood Studio Magazine presented a pictorial review of stars who were romantically inclined both off-screen and on. Their marriages usually were disasterous, but it was fun watching them in the theaters and wondering quietly what life was really like at home. Because space didn't permit us to run all the photos gathered for the feature, here are more couples who made it both on screen and off.**

**I WANT A DIVORCE was the title of this 1940 comedy and this is exactly what Dick Powell and Joan Blondell got. Powell later wed another leading lady named June Allyson.**



**BETSY DRAKE used her wiles to land Cary Grant in the 1948 comedy Every Girl Should Be Married. In real life she did and most feel this was the most successful of all Cary Grant's unions.**

**MARILYN MAXWELL and John Conte were the young lovers in MGM's Lost in a Harem. Their union was a little publicized one. Marilyn was best known for her parts in Bob Hope comedy films.**

**FOR YEARS Mary Pickford and Douglas Fairbanks fans wanted them to make a film together. The Taming of the Shrew was an odd choice. Later, Taylor and Burton also starred in Shrew.**

**LANA TURNER looked so luscious in MGM's 1939 "Dancing Co-Ed" that Artie Shaw insisted he become her first husband. That marriage went nowhere, but Lana's career flourished at Metro.**

*continued on next page*

WANDA HENDRIX and Audie Murphy's basic niceness was well used in their only screen appearance, Sierra. The two were never major stars but initially were given great publicity compaigns.

THE TRAGIC Susan Peters starred with her husband Richard Quine in MGM's Trish. A hunting accident with a bullet wound from Quine's gun left Peters paralyzed. She had an early death.

ROBERT TAYLOR reunited with ex-wife Barbara Stanwyck in the psychological thriller The Night Walker. Their marriage also failed and reportedly Stanwyck never recovered.

THE BURTONS are still working together although not in front of the cameras. This is a scene from MGM's "VIPS." The couple made poor films together with the exception of "Virginia Woolf."

TONY CURTIS and Janet Leigh in Who Was That Lady composed of left-overs from their other films. More darlings of the press than of moviegoers, this couple produced Jamie Leigh Curtis.

PAUL NEWMAN and Joanne Woodward shown here in a scene from From the Terrace, a typical John O'Hara examination of a marriage. Still married, they recently finished another film.

ESTHER WILLIAMS swims the English Channel and wins the love of Fernando Lamas in Dangerous When Wet. Williams and Lamas were happily wed. His death left a big void in Esther's life.

ARLENE DAHL and Fernando Lamas starred together in 1953's Sangaree. They divorced but produced a son, Lorenzo Lamas who now stars with the ex-first lady, Jane Wyman in "Falcon's Crest."

CORNEL WILDE produced and directed Storm Fear, his third film with wife Jean Wallace. Their professional relationship weathered more storms than most other Hollywood twosomes.

MARGE and Gower Champion in their last musical film, Three For the Show with Betty Grable. Their marriage also hit the skids as did the career duo, but each went on to professional success.

BILL WILLIAMS recieved more publicity mileage when RKO chose him to co-star with bride Barbara Hale in A Likely Story. The Williams are still married. Their son is actor William Katt.

ANNE BAXTER and John Hodiak gave touching performances in 20th's Sunday Dinner For a Soldier. Both fine performers, neither reached full-fledged stardom. Hodiak died early.

# MEMORIES OF ELVIS

## THE GUIDED TOUR THROUGH GRACELAND

**GRACELAND MANSION was built as a country home in 1939. The 18-room mansion was purchased by Presley in 1957 for about $100,000. The house is now open to the public as a memorial museum. Advance reservations are accepted for guided tours.**

**By Robert Kendall**

It was a steamy hot day in Memphis when we took the Graceland Guided Tour. There were Elvis' fans from all over the world who had come to see where their idol lived.

Jack Soden, Executive Director of Graceland Enterprises, explained, "The Presley family and executors of the estate felt there was no better location for a memorial museum than the mansion itself. Graceland was such an important part of Elvis Presley's life and will always be an important part of musical history."

Ever since Elvis died, the requests to open the house to the public have been overwhelming. Graceland is the natural museum for the "King of Rock and Roll."

The tours, lasting approximately two hours, are limited to 14 individuals each, and leave every few moments from a three acre staging area across Elvis Presley Boulevard from the mansion. Here are the ticket sales office, as well as a gift shop, concession building, and a parking lot.

From here, special vans take visitors to the mansion's front steps. Guides are conveniently positioned at each station along the Graceland tour to give fascinating information about each room, relating personal anecdotes from the Presley years, and answer questions.

First, there is the tour of the dining room, and then the living room, and the music room on the main floor of the mansion.

The gold-leaf grand piano is a a stunning sight in the music room, while the comfortable living room with its blue and white decor is both tasteful and relaxing. The second floor where the bedrooms and an office are located are not included on the tour.

We proceeded to the TV and Pool Rooms on the lower level. Three large television sets dominate the yellow and white TV room as Elvis enjoyed watching more than one TV show at the same time. The pool room is decorated with a colorful print pattern on both ceilings and walls. Elvis enjoyed this game and spent a lot of time shooting pool with his friends.

Outside to the carport, several motorcycles and various automobiles are displayed here, including the 1955 pink Fleetwood Cadillac which Elvis bought for his mother.

From the carport, the tour proceeds along an outdoor walkway from which rolling fields, horse stables and the Racquetball building are visible. What is most remarkable is the large Trophy Room (designed in conjunction with the Smithsonian) which houses Elvis's fabulous gold record collection which cannot help but impress. Then there are hundreds of certificates, plaques, and awards accumulated throughout his legendary career.

There is a 12-minute multi-media show on the life of Elvis which is shown in the Racquetball Court.

Around the beautiful turquoise blue swimming pool, shimmering under the summer sunshine is the meditation garden

Here Elvis is buried. And his father, mother and grandparents are buried beside him. Flowers constantly adorn the gravesites, which perpetually pay tribute to the beloved star.

When the traditional Southern beauty of Graceland, became the home of Elvis, the Memphis Press-Scimitar had this to say on March 26, 1957.

> "Elvis Presley, the boy with the golden voice, and his parents, Mr. and Mrs. Vernon Presley, were to be the new owners of one of Memphis' most graciously beautiful homes today.
>
> "It marked the long upward climb of a young man who sang his way into the hearts of a nation's young people."

And today, when those who love Elvis, are able to see the house where he lived for twenty years, it becomes one way to remember the singing star they loved so much.

Every year in Memphis, Tennessee from August 12 to August 16, the Elvis International Tribute Week is presented. The week begins with the Graceland Tour, and there is a Charity Exhibit of Elvis Crafts Festival. A Candelight Ceremony is sponsored by the Elvis Country Fan Club. On Mud Island at the Mud Island Amphitheater the Memphis Symphony pops concert features Elvis music with guest artists. There are special dinner theater tributes at the Gaslight Dinner Theater, and a Memphis State Memorial Service, while Memphis Public Libraries honor with Elvis displays and theaters show Elvis films. Certainly the unforgettable impact Elvis Presley made in music, crowns him as the "King of Rock and Roll," and the fans who won't forget continue to place Elvis albums on the charts, and keep his memory alive, as they make the pilgrimage to Memphis, to visit Graceland.

**TOUR BEGINS here. There's not a day that passes that Elvis' fans don't remember the great singer with love.**

**JEEP driven by Elvis in "Fun In Acapulco" is just one of the many of Elvis' cars. Robert Kendall stands beside it.**

**GRAVESITE at Graceland is always surrounded by flowers sent by fans. During his lifetime Elvis loved the flowers in the South.**

# MAN ABOUT TOWN LEE GRAHAM

In Tinseltown's Golden Era when major studios ruled, the "set" party was an important social event. The past returned when 20th Century Fox hosted a party on their New York street where "Johnny Dangerously" was shooting (Oops! Excuse the expression). It's a spoof where crooks and cops where so corrupt they accepted MasterBribe. One slight difference. Then we had **James Cagney** and**Edward G. Robinson.** Now we have **Michael Keaton** and **Joe Piscopo** as stars.

We entered through a speak-easy door to that authentic set with Lower East Side trappings such as laundry hanging from windows, push carts, and Hell's Kitchen food—hot dogs, hamburgers, sausage and peppers. Prohibition was flouted with beer or wine and, if you preferred, bathtub Perrier.

**Keaton,** who plays "Johnny Dangerously" arrived in a pin-stripped gangster suit with "moll" **Marlilu Henner** in a 1929 Cadillac. **Michael Hertzberg,** who produced "Blazing Saddles," feels that "Johnny Dangerously," to be released next summer, will do for gangster films shat "Saddles" did for the cowboy flick. Asisting Hertzberg and director **Amy Heckerling** in greeting guests was "mom" **Maureen Stapleton** who supports her kids by taking in laundry (she's a year behind with one customer).

**Maureen,** who always appears a bit disheveled, is probably the best character actress around. After being nominated twice, she won an Oscar for "Reds." She has done numerous TV shows and films, but she is thought of as a stage star. The movie buff is a hoot when she recalls, "I went to a lotta movies in Troy, New York. I thought if you were a movie star, you would automatically get thin and all the fellas would want to—uh, uh, would want to take you out."

* * *

Fifty years ago a brunette beauty of 17, whose only previous experience was singing along with **Ruth Etting** records, got a job as a band vocalist with **Herbie Kay.** That was the beginning to **Dorothy Lamour's** career in show business.

To celebrate the half century mark, her son and daughter-in-law, **John** and **Karen Howard,** gave one of the summer's top parties at their Valley home. Poolside were two musical groups—one during cocktails and another for dancing following dinner.

*(Photo by Yani Begakis)*

**50 YEARS in show business was the occasion for a party for sarong girl Dorothy Lamour pictured here with friends Martha Raye and Cesar Romero. Dorothy's career of late has taken a definite turn for the better. She looks fabulous and is happy.**

*(Photo by Yani Begakis)*

**SHAUN CASSIDY, former teen idol, made an impressive stage debut at Huntington Hartford theater in Hollywood. At premiere party pictured (l t r) are Shaun, his mother Shirley Jones, director Geraldine Fitzgerald and co-star Milo O'Shea.**

Producer **A. C. Lyles,** in Paramount's mail room when **Dottie** was a reigning star there, read a message from **President Reagan** and **Nancy:** "When they toast your wonderful career-count us in..." With grateful tears, **Dorothy** thanked everyone with special mentions to her three sons. She added appreciation for her two oldest friends, **Pauline Kessinger,** who ran the commissary at Paramount, and **Dorothy Mackaill** here from her home in Hawaii where **Dottie** visits every Christmas. **Mrs. Mackaill,** who has lived for almost 30 years in a suite at the Royal Hawaiian, is one former star who is still wealthy thanks to real estate investments on Wilshire Blvd. in the Thirties.

**Rudy Vallee** remembered he paid **Dottie** $15 a night when she sang with his orchestra. **Yvonne De Carlo** recalled she was one of **Lamour's** handmaidens in "Rainbow Island" long before she (Yvonne) became a star in those Arab horse operas. When **Dorothy** said that the **Andrew Sisters** made their film debut with her, **Bing,** and **Bob** in "Road to Rio," **Patty Andrews** whispered, "actually we made our first movie "Argentine Nights" 7 years earlier and a dozen others before "Road to Rio."

**Dottie's** most frequent co-star, **Bob Hope,** phoned from Pennsylvania where he was doing a one nighter. **Dottie** and **Martha Raye** remembered they were in Bob's first film, "Big Broadcast of 1938.

* * *

**Geraldine Fitzgerald,** who made her directorial debut with "Mass Appeal" in 1980, told me in the Huntington Hartford lobby, before the opening, that she was nervous. She didn't have a thing to worry about.

**Milo O'Shea,** with the show through 7 different co-stars and a national tour, was in command as the liquor loving Irish priest. **Shaun Cassidy** was a pleasant surprise as the naive seminary student. The former teen-age idol has a new career as an adult actor.

At the post opening party in the Hartford's Players Bar, **Ms. Fitzgerald** confided that, even with her new career

(Photo by Yani Begakis)

VIRGINIA O'BRIEN broke in her act recently at Hollywood's Gardenia Club. Kathryn Grayson was there to enjoy.

as a director, she is doing other things. She laughs, "I've spent a lot of my career retiring from it." But at 70, she shows no signs of slowing down. While here she did her one-woman show at the Improvisation. She's currently on screen in "Easy Money" with **Rodney Dangerfield** and in the upcoming NBC mini-series, "Kennedy," she plays **Rose Kennedy.**

Naturally, the **Cassidy** clan was out in full force to applaud **Shaun:** his wife, **Ann;** his mother, **Shirley Jones** and step-father, **Marty Ingels;** and brother, **Patrick Cassidy.**

* * *

**Virginia O'Brien** broke in her new act saluting MGM musicals at the Gardenia in Hollywood. I've known the deadpan comedienne for years and always found her warm and lovable. What does that have to do with her act? Well, those qualities come across on stage. More importantly, the lady is one helluva performer. The voice may be a little huskier, but she has lost none of the style and showmanship which make her an MGM favorite.

If you have nostalgic musical leanings—or even if you don't—you'd have to love such numbers as "Trolley Song," "Atchison, Topeka and the Santa Fe," "Fascinating Rhythm" and"In a Little Spanish Town." My favorite was a love song **Virginia** introduced in "Meet the People" with such improbable lyrics as "I never knew that our romance was over until you poisoned my food—I think that was rude...I tried to be aloof when you pushed me off that roof...say that we're sweethearts again."

(Photo: Frank Edwards)

JENNIFER JONES made a rare public appearance at the American Cinema Awards in Beverly Hills. She's Mrs. Norton Simon.

"Older broads are the ones who interest me the most...nothing bores me more than those bluejeaned starlets with nothing on their minds." So says **Rex Reed,** an unabashed movie fan of the Golden Era. He was in Tinseltown for a couple of weeks, so **Tom Cooper,** also a buff and owner of the Vagabond revival theatre, gave a party at his hillside home for **Rex.** The guest list was headed by ladies of "their" era.

**Rex** arrived late as he and **Jean Simmons** were swimming to escape the heat. Later an impromptu floor show took place at which the singing host was M.C.

**Betty Garrett** reprised the Oscar-winning "Baby, It's Cold Outside" (with **Guy Pastor** doing the **Red Skelton** part) from the **Esther Williams'** musical, "Neptunes Daughter." Nobody applauded louder than **Esther** escorted by her strapping sons, **Benji** and **Kim Gage. Hermione Baddeley** surprised the group by doing her French number from a London revue, "A La Carte." **Marsha Hunt** is such a fine actress she amazes me with her great singing style. Even though she made musicals she never sang in her films. **Virginia O'Brien** did part of her new act.

Others enjoying the evening were pioneer director **Rouben Mamoulian** and wife, **Azadia; Vivian Blaine; John Phillip Law; Marisa Pavan; Terry Moore** with live-in boyfriend, **Jerry Rivers; Ella Raines;** and **Joan Leslie.**

Continuing his nostalgic jag, **Rex** journeyed to La Jolla and met another MGM favorite, **Lucille Bremer.** The redhead, who was **Astaire's** dancing partner in two films, spends most of her time with her daughters (she has five) and grandchildren since selling the child's dress shop she operated in La Jolla.

(Photo by Yani Begakis)

MAN ABOUT TOWN Lee Graham enjoys himself at 20th Century Fox set party with actress Maureen Stapleton.

PARTY for Rex Reed was given by Vagabond Theater owner Tom Cooper. Pictured are Tom,Rex, Jean Simmons, Marsha Hunt.

**Huntz Hall's** wife, **Lee,** surprised him with a birthday party at the leased Beverly Hills mansion of English star **Oliver Reed.** Hard to believe but the birthday boy, a happy-go-lucky veteran of 25 "Dead End Kids," 24 "East Side Kids" and 48 "Bowery Boys" films was 63.

**Hall** and **Gabriel Dell,** pals since they were in the original Broadway cast of "Dead End," are the only "Kids" still acting. **Bernard Punsley,** the overweight guy, made a complete break from acting. He's a wealthy physician in Huntington Beach. **Huntz** says "I'd like him to be my personal physician, but Huntington Beach is a long way down the Coast." That's exactly how **Dr. Punsley** feels about his boyhood career in Tinseltown.

The other three "Dead End Kids," **Billy Halop, Bobby Jordan** and **Leo Gorcey,** beset with personal problems, died much too young.

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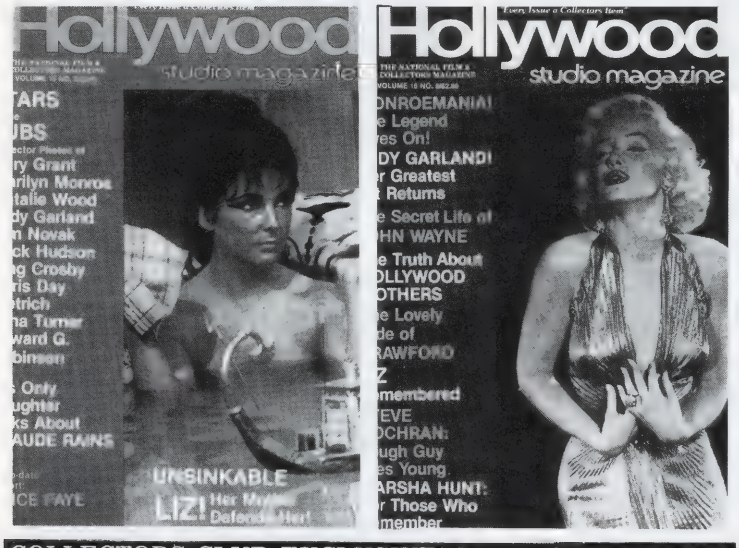


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# MOVIEREEL

### 50 YEARS OF ENTERTAINMENT

Daily Variety, the entertainment trade newspaper, marks its 50th anniversary this month with a retrospective exhibit at the landmark Hollywood Studio Museum highlighting 50 years of entertainment industry history.

The exhibit will be open to the public for one month, Oct. 26—Nov. 27, Wednesdays through Sundays, 12:30 p.m. to 4:30 p.m.

Daily Variety's entertainment retrospective provides a unique and documented look at the industry from radio and films to TV and new technology via significant Daily Variety front pages, stories, headlines, and ads spanning five decades, as well as still photos, posters, and other entertainment memorabilia.

The exhibit also offers a preview look at the nearly completely restored **Jesse Lasky/Samuel Goldwyn/Cecil B. DeMille** "barn," Hollywood's first major film company studio, where "The Squaw Man," Hollywood's first feature-length movie was filmed in 1913. The barn has been undergoing extensive restoration over the past year by Hollywood Heritage, a non-profit organization, whose purpose is to turn it into a permanent repository for early Hollywood film memorabilia. Located on the grounds of the Hollywood Bowl on Highland Ave., between Odin St. and Milner Rd., it is scheduled to open to the public with its own permanent exhibit in the spring of 1984.

### HEEER'S JOHNNY AGAIN!

**Johnny Carson** will emcee the 56th annual Oscar Awards, to be aired on ABC-TV April 9. It will be the fifth time that the host of NBC-TV's late night "Tonight" show will be handling the chore.

### BACK ON BROADWAY

**Liza Minnelli** is going back on Broadway. She'll be starring in "The Rink," the new musical drama from the songwriting team of **Fred Ebb** and **John Kander. Chita Rivera** will be Liza's co-star

DEE WALLACE of "ET" and "Cujo" fame does an MM takeoff for super photographer Yani Begakis.

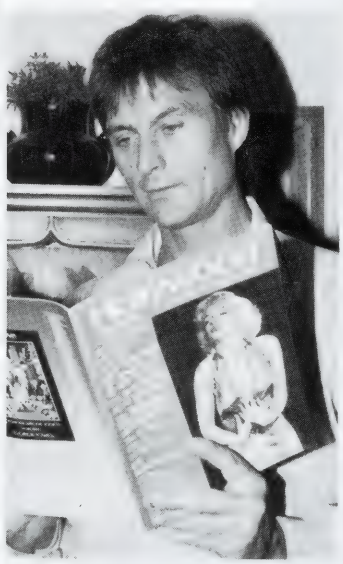
### OLDER WOMEN

What do women over 40 think of "life, love and the pursuit of happiness?" Harper's Bazaar went hunting. On the subject of sex, **Carroll Baker**, 52, said it only gets better as the years go by. "A healthy sexual relationship can be a source of great joy at any age, right? And doesn't the sexual experience start to improve from age 30? If you agree, let me be bold enough to suggest that it can be better after 40..."

**Michelle Lee** of "Knot's Landing" said if anything she looks "better put together" now than when she was younger. "Let's face it, you don't wake up at 40 with your arms suddenly sagging or a drooping fanny. Bodily changes are going on all the time so when you finally hit 40, it's no big deal."

### HONOR FOR INGRID

**President Reagan** and Hollywood luminaries paid tribute to **Ingrid Bergman**, along with her family, in a moving ceremony at Italy's oldest theater. Reagan, in a taped message to an audience in Venice whose number of big time personalities rivaled that of the Academy Awards, called the cancer that killed the 67-year-old Swedish-born actress exactly one year ago "a disease as ugly as Ingrid was beautiful." **Olivia DeHaviland, Claudette Colbert, Gregory Peck, Charlton Heston** and **Walter Matthau** were among those who flew from Hollywood. Bergman's daughter from her first marriage, **Pia Lindstrom**, surprised the audience with previously unseen film clips from 1916 showing her mother as a baby, and Hollywood sent over Bergman's first screen test for producer **David O. Selznick**, a silent color film strip showing the young Bergman. The event even overshadowed the opening of the Venice Film Festival — the oldest cinema event in the world.



JOHN PHILLIP LAW looks as though he's a serious HSM reader. John is a film buff. (Photo by Yani Begakis)

### TALKING ABOUT

Hollywood is talking about the recovery of hundreds of old and rare films, including some classic footage feared lost forever. Investigators for the L. A. district attorney's office found the films in the home of **Merley Ray Harlin**, a movie studio vault librarian. Harlin is now under investigation for possible theft, investigators say. Among the valuable films recovered were Dr. X, a 1932 movie starring **Fay Wray**, missing footage from A Star is Born and such classics as East of Eden and The Wizard of Oz.

### MARILYN IS BACK

Next month **Marilyn** an American Fable opens on Broadway starring the **Marilyn Monroe** lookalike **Geralyn Perchel.** She's only 27 but believers say she's Marilyn reincarnated. There will even be a billboard in New York heralding the show's opening.

### NEVER TOO LATE

**Maureen O'Sullivan**, 72, widow of director **John Farrow** and mother of **Mia Farrow**, married businessman **James E. Cushing** on the campus of Sienna College in Albany, N. Y.

### OCTOBER'S GIRL

**Sophia Loren** is the first female grand marshal in the 35 year history of New York's Columbus Day Parade, held this month on Oct. 10. Past grand marshals have been **Lee Iacocca, Luciano Pavorotti** and the two **Franks—Capra** and **Sinatra. Loren** will also recieve the Columbus Citizens Award for achievement in the arts for contribution to the movies.

# THE BARRYMORES

## A History of Tragedy and Darkness

By John Roberts

"You should know that without being told," answered Mrs. John Drew to granddaughter Ethel Barrymore's question about acting. Mrs. Drew simply thrust family members onto the stage with little preparation because acting is second nature to the Drew-Barrymore clan.

An obscure bit of history was made when Drew Barrymore co-starred in "E.T. The Extra-Terrestrial." The little girl represents the sixth generation of stars from the Drew-Barrymore theatrical family. Talent is abundant in this family boasting 20 acting members ( 32 counting wives and ex-wives) over a span of 150 years.

There can be no question that the Drew-Barrymores are the most illustrious acting family in American theatrical history. Closest to them are the Powers (Tyrone being the most famous) who have been acting for five generations. The Fondas, Bridges and Carradines have barely set down the roots to acting dynasties. Even in England, the Redgraves only number four generations and the Mills two.

The saga begins with two London actors named Thomas and Eliza Lane and their daughters Louisa and Georgiana in the early 1800's. When the three women arrived in New York, the mother called herself Mrs. Eliza Kinlock. New York proved distasteful to Mrs. Kinlock and they relocated in Philadelphia. Mrs. Kinlock was billed as a singer of ballads and Louisa played Richard III and other Shakespeare.

Louisa married handsome Irish actor John Drew and was thereafter known as Mrs. John Drew. The famed Arch Street Theater was established in Philadelphia owned, operated and starring the family. A romantic triangle formed between Drew and the Lane sisters. Drew embarked on an Australian tour with Georgiana as leading lady and they returned with a baby. Mrs. Drew squelched his intentions of marrying Georgiana and took the child into her home.

## EARLY DEATH

Drew died at 34. There were four children. Eldest daughter Louisa did not act and married a banker. John Jr. is the famous John Drew. He made his stage debut at 20 in "Cool as a Cucumber" and became a star in 1892 on Broadway. Drew married actress Josephine Baker. Sidney Drew (whose father may not have been Drew) married Gladys Rankin of the Rankin acting family and they billed themselves as Mr. and Mrs. Sidney Drew. Georgie Drew was a star in 1890 in "The Senator."

*(Photo by Yani Begakis)*

**DREW BARRYMORE is the latest in the family to achieve success. She is the daughter of John Drew Barrymore. Her new Paramount film with Shelley Long and Ryan O'Neal has preview audiences singing her praises. Her career shows promise.**

On a visit to Philadelphia, John Drew brought home a dashing English actor named Maurice Barrymore. He was born in India where father Herbert Blythe (the legal last name of the Barrymores) was a judge. To the dismay of his family, Maurice took to the stage and borrowed the name Barrymore from a poster so not to embarrass his family. He came to America at 28 and played opposite Mrs. Fiske and Lily Langtry. Georgie married Maurice and produced Lionel (1878), Ethel (1879) and John (1882). After the early death of Georgie, Maurice remarried (an unpopular action with his children) and died in a mental institution.

The Drew-Barrymores reached their peak just after 1900. They were major stars performing on Broadway and touring the country. Family members often teamed together such as John Drew and Ethel Barrymore. Thanks to the advent of film, the younger Barrymores reached new audiences and made their name legendary. The stage and screen triumphs of Lionel, Ethel and John overshadow the combined efforts of other family members.

None of the Barrymore children wanted to be actors. Lionel studied art but entered the stage in 1894. He married actresses Doris Rankin and Irene Fenwick and his only children died in infancy. Ethel dreamed of becoming a concert pianist and intended studying

*continued on next page*

**A VIBRANT, YOUNG DIANA BARRYMORE AT THE BEGINNING OF HER SHORT FILM CAREER**

**AT 34, Diana Barrymore was a bloated alcoholic. Here she is pictured in a Boston hotel room after she collapsed and missed a performance of "Pajama Tops." The doctors described her illness as drug intoxication from an overdose of sleeping pills.**

## THE BARRYMORES
*continued*

toward that goal. The dream ended when the family lost their money and Arch Street Theater. Upon command from Mrs. Drew and Sidney, Ethel left convent school and travelled to Montreal to debut in "The Rivals."

### NO MONEY

"I had never known I was to go on the stage," said Ethel. "I had thought I was going to be a great pianist. But suddenly there was no money, no Arch Street Theater, no house and I must earn my living." Ethel developed into a commanding actress and stage superstar. "There was something so regal about Aunt Ethel that people automatically rose when she entered," said Diana Barrymore. Ethel's short marriage to Russell Colt (of Colt firearms) resulted in three children.

John wanted to be a painter. "I die a little each time I paint my face and posture in public like a scented jackass," he told daughter Diana. John was actually employed as an artist when summoned to the stage at 21 in a bit part in "Captain Jinks of the Horse Marines" with Ethel. He remained in the profession that made him an

**TOO MUCH TOO SOON was the poorly executed film based on Diana Barrymore's life. Dorothy Malone played Diana and a haggard Errol Flynn portrayed John Barrymore, which in Hollywood was termed dream casting.**

**THE GREAT PROFILE was one of John Barrymore's final films. Here is a scene with Joan Valerie, also featured in this issue. Barrymore was unable to remember lines.**

**JOHN DREW BARRYMORE is shown here as the handsome youth he once was. A gifted actor, he also succumbed to alcohol and had many run-ins with the law.**

unhappy alcoholic for the rest of his life.

There were four marriages beginning with actress Katharine Harris. Then came the famed union with author-socialite Michael Strange that began in adultery and ended in divorce prompted by his unceasing drinking. In 1921, Strange penned "Claire de Lune" for John and Ethel. The play was a disaster and created ill feelings between Ethel and Strange. John next married silent film star Dolores Costello and finally to a much younger Elaine Jacobs. The last Mrs. Barrymore did a bit in one of his films and co-starred with Barrymore on radio.

The Barrymores had two acting cousins in their generation. Louise Drew (daughter of John) enjoyed a long Broadway career. Georgie Drew Mendum (daughter of the non-acting Louisa) starred on Broadway in 1907 in "The Time The Place The Girl." "Georgie stayed in the theater for a long time and was awfully good," described Ethel. The women were close friends.

A less distinguished generation followed. Samuel and Ethel Colt appeared on stage with mother Ethel in "L'Aiglon" (1934). John's children, Diana and John Jr., seemingly inherited his unhappiness. Diana (born Joan Strange Blythe) was prevented by mother Strange from having contact with her father or using the Barrymore name. The girl reacted by worshipping John, studying family history and longing for the stage.

### TROUBLED ALCOHOLIC

Strange grudgingly allowed Diana to study at the American Academy of Dramatic Arts. At 19, she made her Broadway debut in "The Romantic Mr. Dickens." Diana primarily worked in the theater and starred in a handful of films including "Eagle Squadron" (1942) and "Between Us Girls" (1942). Two marriages were to actors Bramwell Fletcher and Robert Wilcox. The troubled alcoholic died at 39 in 1960. Her biography "Too Much, Too Soon" was made into a 1958 film starring Dorothy Malone and Errol Flynn as Diana and John.

John Barrymore Jr. or John Drew Barrymore (mother Costello) possessed talent and looks and failed to live up to his potential. He starred in bad films like "High School Confidential" (1958) in Hollywood and went to Europe to make more bad films. Liquor and drugs have caused several scrapes with the law and probably contributed to divorces from actresses Cara Williams and Ildiko Jaid. This strange man has become another Hollywood oddball.

John Jr. has two offspring. John Barrymore III (by Williams) is a minor actor and did a film directed by his father's friend David Carradine. Drew Barrymore (by Jaid) was born in 1975 and her appearance in "E.T. The Extra-Terrestrial" revived the Barrymore legends. She has a chance to add a new chapter to her family's history as the first Barrymore child star.

The fame of the Drew-Barrymores has been balanced by tragedy and darkness. "I think that both my brothers and I were born under a dark star so that there was no such thing for us as enduring happiness," stated Ethel Barrymore. That comment applies to the entire family. **END**

# My Storybook Career by JOAN VALERIE

**JOAN VALERIE is shown here with Smiley Burnette and Gene Autry in one of her favorite film roles, "Old Barn Dance." Later in life Joan bought property in 29 Palms near Gene Autry. The former star was active in many capacities before her death.**

**as told to Bill Kelly**

When I as Eleni Vlahaki in Chicago, I dreamed of being an actress. Actresses weren't stuck with a drab life; they could be almost anyone. I idolized Jean Harlow. Little did I dream that one day I'd be an extra in Harlow's final fling at MGM, and that she'd call me into her dressing room, where we'd share ice cream cones. It could only happen in America.

I won the role Miss Wisconsin in high school and after winning several beauty contests, I majored in drama at Morningside College, Sioux City, Iowa. I graduated from Pasadena Playhouse School of the Theater in 1936 with Wayne Morris, Don Defore and Bill Price, a future producer who would marry Maureen O'Hara. by the time a Warner Scout spotted me in a play and signed me to a contract, I had eaten so many hamburgers I thought I'd turn into one. I was put under contract with a few other jittery hopefuls: Ronald Reagan, Jane Wyman, and Bill Hopper, son of the late super-snooper, Hedda Hopper. I remained under contract to the great god himself, Jack L. Warner, from 1936 to 1945. By then, Grandaddy's darling had become Helen Valkis.

### RONALD REAGAN

Warner coupled me with Ronald Reagan in a dud we'd both like to forget. I appeared briefly in *Confessions, Ready, Willing and Able,* and *The Price and the Pauper.* "Help! Help!" I cried. "Somebody call the cops!" (I was wishing somebody would.) They were dumb pictures, but I got good reviews and in August 1938 I was on the cover of the popular bible of the times, *The Saturday Evening Post.* They called me the "glamorous girl with the flashing legs." At last, I was one of God's chosen.

I was still ducking in and out of corny B-flicks when I was top-billed with Dick Foran's leading lady in the exciting *Cherokee Strip,* and again in *Miracle Mountain.* After that, I freelanced and landed a part as Gene Autry's girl in *Old Barn Dance* at Republic. Although I consider my best performance as being in *Government Girl* with Olivia de Havilland, I enjoyed *Old Barn Dance* the most. It combined all the right ingredients. The great outdoors, and Gene Autry. I own 127 acres with a store and art gallery in Twentynine Palms, and I often drive to Palm Springs to see Gene.

### STAR TIME

After I signed a seven-year contract with 20th Century-Fox, Darryl Zanuck changed my name to Joan Valerie. Things were looking up for the girl who had never eaten unless she was taken out to dinner. I replaced Shirley Jones as the eldest daughter in the last of the *Jones Family* TV shows. I went on to play in 40 movies, some dreadful, some colorful and exciting, but all memorable inasmuch as they brought me into contact with some of the most capable actors of the times. Some you may have caught on late late TV: *Murder Over New York,* a Charlie Chan thriller; *Submarine Patrol,* with that obnoxious bastard, Maxie Rosenbloom; *Daytime Wife,* with my two dear friends, Ty Power and Linda Darnell; *Drums Along the Mohawk,* with Henry Fonda, today a classic; and *Ria Rita* with Abbott and Costello.

Little, fat, jolly Lou Costello was just like he was on the screen, and Abbott treated him mean — just like on the screen. I didn't like Abbott at all. When we were making *World* I was supposed to be Abbott's girlfiend, but he treated me as if I had leprosy. By the end of the picture my resentment of him, and his no-other-gods-before-me attitude, was festering.

### ALICE FAYE

In 1939 I flew 10,000 miles in a week, visiting 17 cities plugging a film I made with Alice Faye, called *Tailspin.* It was a silly saga of female flyers. As a representative of the film I started receiving fan mail, and in 1940 Eugene Forde wanted me to do a film with Lloyd Nolan. *Pier 13* was a good script about a cop tailing waterfront oafs. I was lucky enough to do another with Lloyd, *Michael Shayne, Private Detective.* Today, I often call Lloyd, or he calls me. He has remained one of my all-time favorite people.

Mother said I'd grow up, meet a nice guy, get married, have kids, and live happily ever after. So did her replacement — Mr. Zanuck. I dated Tyrone Power, Richard Carlson, David Niven, the Eart of Warwick, and Edgar Bergen. Edgar proposed. For a while I was a bobbing apple in a barrel, but I was only interested in becoming a star. Jim Londos, the champion wrestler, was perhaps the greatest influence in my life. He'd make me exercise at the beach, drink buttermilk, walk backwards, and memorize a famous quotation every day. He had a quality few men possess.

### LINDA DARNELL

The path of glory was not without bumps: makeup, costume fittings, learning to walk, hair styles, rehearsals, tests — endless tests. It was during a test for *Daytime Wife* that I met lovely Linda Darnell. She had a natural sparkle and was like my little sister. Her tragic death by fire in 1965 was a blow to me. Her career had taken a perilous plunge by the time of her death, perhaps because of her drinking habits.

In a way, Linda reminds me of Marilyn Monroe, whom I met at a party after we both appeared in *All About Eve,* brought to life by Bette Davis and Anne Baxter. I lived by the studio and Marilyn stopped by regularly. I love to cook, and I cooked for Marilyn.

**STAR TURNED PAINTER Joan Valerie presents a portrait to a former star, Ronald Reagan. They both appeared in their first film together. Reagan keeps Joan's painting in the White House.**

**SUBMARINE PATROL starred (l to r) Maxie Rosenbloom, Joan, Nancy Kelly and Richard Green. Though never a major star, Joan made friends with many of the Hollywood greats of the forties.**

**BEFORE HER DEATH Joan made it a point to keep in touch with her old friends. Here she's seen at a Hollywood party last year with writer Bill Kelly and George Montgomery.**

She would sit and sip wine and talk of great writings and paintings. She'd say, "If only someday I could be great like these artists and be able to look into people's eyes and see the mirror of their souls." But like Linda, Marilyn was a salmon going upstream against the rapids. When I saw her at a party, after she had become a star, my heart was broken. She wasn't the sweet, innocent girl I once knew. She was drinking and was woozy. Like Ann Sheridan and Linda Darnell, booze turned her brain into cotton.

In 1941, I married the late Grant Richards. Vic Mature was his pal. When Vic first came to Hollywood he didn't know how to read a script, but he so wanted to become a cowboy star. He wore cowboy duds, boots, big hat — he looked elegant. Grant wanted to help him so he took him to meet Gilmore Brown. Poor Vic, he had no money, so Gilmore let him pitch a tent in his backyard. Vic worked at the Pasadena Playhouse for a year. Slowly he learned the technique of script reading. He had such a pleasant smile in those days.

One New Year's Eve, Grant and I were at the Macombo with Nancy Kelly, her date, and her mom and dad. Grant was dancing with Nancy when Don Red Barry, Republic's *Red Ryder,* as brazen as he could, tried to cut in. He became smart-alecky and Grant hit him. They fought around the dance floor and Grant's tux was bloodied and he lost one shoe. After that, Barry started dating Nancy and later Susan Hayward.

## HOWARD HUGHES

The first time I saw Howard Hughes, I didn't know who he was. It was around 1935. I was dating Sam Wolf, a studio attorney. He took me to a club that had closed gambling. Sam had business, so I just walked around. I noticed this tall, skinny gink following me. He stared at me like a pervert. Everytime I looked up, there he was. Sam came out and we left. The skinny guy followed. I whispered to Sam, "Who is that creep?" "Some fellow named Howard Hughes," he said. "He's nobody."

**JOAN VALERIE'S BEST FILMS.**
**(All 20th Century-Fox films)**
**1939: "Tailspin," Roy Del Ruth. Starring Jane Wyman and Alice Faye.**
**1940: "Pier 13," Eugene Forde. Starring Lloyd Nolan.**
**1940: "Charlie Chan at the Wax Museum," Lynn Shores. Starring Sidney Toler.**
**1940: "The Great Profile," Walter Lang. Starring John Barrymore.**
**1940: "Michael Shayne, Private Detective," Eugene Forde. Starring Lloyd Nolan.**
**1943: "Government Girl," Dudley Nichols. Starring Olivia de Havilland and Sonny Tufts.**
**1950: "All About Eve," Joseph L. Mankiewicz. Starring Bette Davis, Anne Baxter and Marilyn Monroe.**
**1950: "Mister 880," Edmund Goulding. Starring Burt Lancaster and Edmund Gwenn.**

Six months later when I went to El Matador in Palm Springs with Mr. and Mrs. Peter Lorre, I felt someone following me. It was the skinny guy, almost as if he were in heat. He wanted to talk to me but he couldn't get up the nerve.

The third time I saw him he was dating Nancy Valentine, my flatmate. Howard sent his chauffeur for her and that's when I found out who he was.

After that, this Bob, who cared for Louie B. Mayer's horses, invited me for dinner at a club. There were eight of us at the table. Who was parked next to me? Howard Hughes. What I remember most about Howard is, he was always asking us riddles. Always picking your brain to see how intelligent you were. He'd ask riddles few people could figure out. After that, no matter what club I went to, I'd see him, dressed like an unmade bed, unshaven. No matter who I was with, he'd send over a bottle of champagne.

I divorced Grant in 1949, got married again, had two children and retired from show business. I am internationally known as an artist and sculptress. I was one of 12 artists invited by the Mexican government to exhibit during the 1968 Olympics at the University Ibera-Americana. Ronald Reagan owns my Reagan family portrait and my sculptured praying hands is in their art collection.

I seldom go to Hollywood anymore. The city has changed so surprisingly. Occasionally I drive there to have lunch with Jane Wyman or to visit Lloyd Nolan. That part of my life is over. But, ah—what memories! **HSM**

# THE MYSTIQUE OF PAULETTE GODDARD

## She was almost Scarlett—but in the long run it made little difference—she wound up winning at life!

by Gene Sheppard

Paulette Goddard, one of the most gorgeous creatures in Hollywood's galaxy of stars, is as enchantingly mysterious today as she was when she first graced the silver screen as the protege of Charlie Chaplin in *Modern Times* (UA, 1936). Her life is similar to an intricately woven spider web of unanswered questions, unspoken truths and unprecedented successes.

The beautiful brunette was born Pauline Marion Levee on June 3, 1911 in Great Neck, New York and grew up quickly with flashing blue eyes that sparkled with a zest for living. At 14 Paulette was on the New York stage as a saucy Ziegfeld girl billed as "Peaches." Reportedly, she quickly married a wealthy lumber industrialist, retiring from the stage. Between 1929 and 1931, she had obtained a "quickie" divorce in Reno, conveniently forgotten her husband's name and arrived in Hollywood, pursuing a film career as though possessed of demons.

### CHARLIE CHAPLIN

Adopting her mother's maiden name, Paulette Goddard rapidly obtained bit parts in several films, was signed by Hal Roach Studios, became a blonde Goldwyn girl in *The Kid From Spain* (1932) and met Charlie Chaplin.

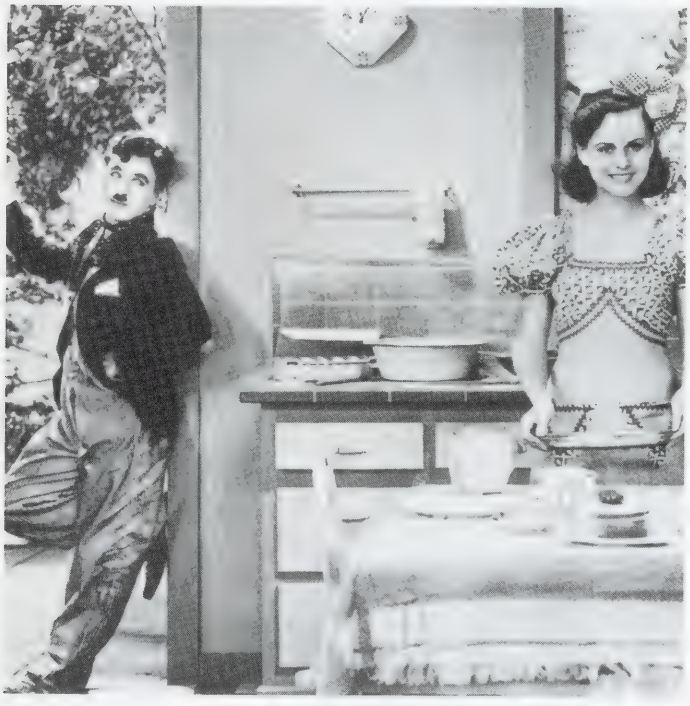
With her bewitching beauty, cynical wit and childish naivete, she captured the heart of filmdom's most infamous lover and legend, and Paulette Goddard and Charlie Chaplin were purported married at sea in either 1933 or 1936. Their marriage was officially announced in 1936, the year of the release of their joint film venture, *Modern Times.* Supposedly, Chaplin was 44 and Paulette was 19.

The extraordinary publicity of the maybe-and-maybe-not stories of their marriage continues to arouse public interest today. No one has ever been absolutely sure of the year of this famous marriage and, throughout the years, the correct year and Paulette's age at marriage have never been clearly established. It is apparent that Paulette could not have been 19 in 1933 or 1936 if she was born in 1911.

As founder of United Artists in 1919 with Mary Pickford, Douglas Fairbanks, Sr. and D. W. Griffith, Chaplin was a beloved film celebrity whose fame eventually brought notoriety, press scrutiny and moral indignation over his marital affairs and penchant for lovely teenagers. His first wife was the 16-year-old Mildred Harris. His second bride was 16-year-old Mae MacMurray (Lita Grey), who settled for a million-dollar divorce. Paulette knew all about Chaplin's life and sexual preferences but, to her credit, she has never commented to the public, even when a successful paternity suit against Chaplin by a minor ended their marriage in 1942. For her silence she was called one of "the four most hated people in Hollywood" and gossip mongers suggested she was as immoral as Chaplin.

*continued on next page*

**RUSSELL, CRAWFORD, CUKOR, SHEARER, GODDARD, BOLAND & FONTAINE from MGM's "THE WOMEN" 1939.**



## MODERN TIMES

Paulette prefers to discuss her great film success with Charlie Chaplin in *Modern Times* (UA, 1936), a solid silent film hit utilizing only sound effects and a musical score when the silent era was passe, and *The Great Dictator* (UA, 1940), another resounding classical hit in which she was a sultry washerwoman romantically involved with Chaplin.

From 1936 until today Paulette has been a glittering success, proving she could stand on her own two pretty feet, ignore the proper "thing to do" and fight back potential scandals with silence. She was both pert and beautiful and she usually got her man, both on screen and off. She had impeccable taste in husbands: Charles Chaplin (1936-42); actor-genius Burgess Meredith (1944-49); and distinguished novelist Erich Maria Remarque (1958 until his death in 1970). Like many of her screen heroines, she also became very wealthy with one of the grandest jewlery collections in the world.

## BEAUTIFUL FIGURE

With her verve and vivacity plus a figure that six artists declared the most beautiful in the world, Paulette became even more ambitious for a career and was equally at home in costume or comedy, as nice girls or minxes. She was quite good with Lana Turner and Luise Rainer in *Dramatic School* (MGM, 1938) and was excellent in *The Women* (MGM, 1939), equalling and often excelling the performances of co-stars Norma Shearer, Joan Crawford, Rosalind Russell and Joan Fontaine. She was a leading contender for the Scarlett O'Hara role in *Gone With The Wind* (MGM/Selznick, 1939) until the moment the job was given to Vivien Leigh.

Paulette became a top star at Paramount throughout the forties. Her film career blosssomed in *The Cat and the Canary* (Par., 1939) in which was was sheer perfection as Bob Hope's frightened girlfriend in the light horror classic, and she was eminently effective paired with him again in the sequel *The Ghost Breakers* (Par., 1940).

Cecil B. DeMille dubbed her his favorite leading lady and she emoted dramatically and romantically in a series of DeMille Paramount spectacles: *Northwest Mounted Police* (1940) with Gary Cooper; *Reap the Wild Wind* (1942) with John Wayne, Ray Milland and Robert Preston; and *Unconquered* (1947) with Gary Cooper. She photographed magnificently in the three film classics and practically stole the movies from her formidable leading men. Since each of these men were legendary lovers and Paulette was an "I don't care" sexy woman, rumors of torrid love affairs emanated with each film and Paulette fought the rumors with her favorite weapon—silence.

## BIG HITS

Director Mitchell Leison was an ardent admirer of Paulette's beauty and cinematic style and, like DeMille, he cast her in some of Paramount's biggest hits: *Hold Back the Dawn* (1941) with Charles Boyer; *Kitty* (1946) with Ray Milland; and *Suddenly It's Spring* (1947). A strong rapport existed between Leison and Paulette, but no one actually knows whether it was purely platonic or otherwise. Despite rumors, the only certifiable truth is that all three films were beautifully textured with brilliant performances.

Paramount's and Paulette's contributions to the World War II effort were: *Star Spangled Rhythm* (1942) with Paulette, Dorothy Lamour and Veronica Lake singing "A Sweater, a Sarong and a Peekaboo Bang"; *So Proudly We Hail* (1943) with Paulette, Claudette Colbert and Veronica Lake as captive Army nurses; and *I Love A Soldier* (1944) with Paulette and Sonny Tufts.

Jean Renoir's *The Day of a Chambermaid* (UA, 1946) was probably Paulette's most memorable role because it is the best representative of her screen persona. It is the story of an ambitious chambermaid who wins the son of the wealthy family for whom she works. Paulette was truly outstanding by using her natural instincts to portray a woman not unlike herself with exuberance, sauciness and unexpected tenderness.

## FILM CAREER FADED

Paulette's film career faded slowly in the fifties with such films as *Babes In Baghdad* (1952), *Vice Squad* (1953), *Sins of Jezebel* (1953) and *The Charge of the Lancers* (1954) but her best performances in the forties certainly have not faded. When her best films are seen today, the viewer is riveted by Paulette's undiluted pure acting style and an outstanding screen personality created as her very own combination of vivaciousness, stubbornness and unabashed reverence of the human spirit and love.

In Gabe Essoe's 1981 bestseller, *The Book of Movie Lists,* modeling agency executive Eileen Ford, Hollywood dress designer Earl Blackwell and film critic Arthur Knight listed Paulette Goddard as one of the top 10 all-time movie sex goddesses. Arthur Knight stated, "She was very vivacious. There was a great sense of fun about her, and she was considered pretty sexy with those bright eyes and come hither look."

After her marriage to Erich Maria Remarque in 1958, Paulette seemed to be content with her homes in Switzerland and New York City. With her tremendous wealth, she became an international hostess, a world traveler and a trendsetter for the rich and famous. Gradually she became more reclusive.

## GOOD MARRIAGES

In 1972, Charlie Chaplin returned to America after a twenty-year exile to accept a special Academy Award. He was enthusiastically received by hundreds of celebrities at a party thrown in his honor at New York's Philharmonic Hall. Suddenly the party became silent as a beautiful regal lady, wearing an elegant sumptuous evening gown and jewelry equally as fabulous as a queen's, swept toward the feeble Charlie Chaplin. Paulette Goddard kissed her former husband affectionately, whispered in his ear, acknowledged his younger wife and left as mysteriously as she had arrived. Charlie Chaplin was visibly moved that Paulette had paid homage to the man who married her, made her a film star and betrayed her.

Residing in New York City almost exclusively and reclusively today, Paulette Goddard has been faithful in keeping her private life secret and mysterious. Perhaps she is content with her wonderful memories. Like a silkworm spinning a fine substance from its very innards, Paulette knows she has spun golden memories in her lifetime with countless memorable films that will endear her to all future generations. **HSM**

**UNCONQUERED was just one of the Cecil B. DeMille pictures Paulette appeared in. Though not a great actress, she had a certain quality that made every film seem to sparkle.**

**BUBBLE BATH in "Anna Lucasta" was a highlight. The film was not well received and was one of the films Paulette did when her career was beginning to slide. Her private life prospered.**

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# BOOK RACK ROUNDUP

***Christmas is almost upon us and a movie buff loves nothing better than some interesting reading about his favorite subject. Here are some recent books that may fill that need.*** Reviews by George Hadley-Garcia

Today she is in her 80's, semi-retired but still actively autographing stills of her 1935 alter ego, "The Bride of Frankenstein." **Elsa Lanchester's** last two films were "Die Laughing" with **Robby Benson** and "Murder by Death," in which she played an **Agatha Christie**-inspired Miss Marbles. but the lady is quite busy, her latest project being her autobiography, **"Elsa Lanchester, Herself"** (St. Martin's Press, $17.95).

It isn't the first time the actress writes, for in the 30's she did a book about her life with husband **Charles Laughton,** then—decades later—contributed a touching introduction to **Charles Higham's** biography of **Laughton,** revealing for the first time that her late husband had been homosexual. In her autobiography, we learn more of both fascinating partners, and of their devoted marriage. Without her saying so, it becomes apparent that **Elsa** was an underrated talent, little used by Hollywood, and stereotyped in freakish parts after **James Whales'** masterpiece, "The Bride of Frankenstein."

The actress had better luck on the stage, and working with her husband in films like "Rembrandt," "The Private Life of Henry VIII" and "Witness for the Prosecution." But she is not bitter, merely amused. She misses Laughton dearly, and explains that aging is "grueling," to put it nicely. Through work, friends and varied interests, she remains vital and interested.

Her friend **Vincent Price** has said, "Elsa has always been a star within

Continued on Page 38

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# COLLECTORS' CORNER

*Hollywood Studio Magazine welcomes hearing about your collections. Send your photos and stories about your collections to HSM, Collecting Editor, 3960 Laurel Canyon Blvd., Studio City, California 91604.*

## HAYLEY MILLS COLLECTOR

Most people believe in love, although the definition varies with the person and the intensity. However, I have had a affair for 25 years. Incredible? Not in the least, I was blasted with Cupid's arrow at the vigorous age of ten. Hayley Mills totally captivated my heart with her Oscar performance in Walt Disney's "Pollyanna".

Immediately I launched an ambush on all magazines, books, photographs, anything with information on Miss Mills. With great valor, I wrote numerous letters, all over the world inquiring of her upcoming plays, movies, fan magazine articles, health, appearance, changes (if any) in her personality.

Obviously, there must have been some, afterall, we grew up together, (she just wasn't cognizant of my existance). As a result of this challenge my extensive collection on her life and career is considered one of the largest in the world and is valued at least well over $3000.00.

In answer to the question of why so much time, energy and some 25 years of just collecting on one film star. Have you ever fallen in love? I love her warmth, charm, personality, that beautiful smile and her natural beauty. More importantly, I love her tremendous capacity to move one from laughter to tears. As I think she is one of the best actresses in the world today.

Having starred in her first TV series for PBS Masterpiece Theatre which was shown here last January, 1982 "The Flame Trees of Thika", Miss Mills was awarded best actress award for her role in the series in England. This year Miss Mills celebrates her 25th year in show business. From a fan who has always enjoyed her work, Happy Birthday Hayley—I'll always be there cheering you on.

Thomas Stebick
Houston, Texas 77063

## FROM THE GREAT TRAIN ROBBERY TO GANDHI

Before movies were readily available to me, a scrapbook was already being put together on western stars of the 40s. There was no theatre in Cowell, California. Those cutouts of Roy Rogers, Wild Bill Elliott, and Randolph Scott began to come alive for me when I was able to accompany friends to Concord and Martinez on occasion. One of the first pinups I ever collected was of Dale Evans. One of the first performers I saw on the silver screen was Robert Blake. As little Beaver in the Red Ryder series. The Great Train Robbery of the title above, the first film with a story line ever filmed, was seen much later in my movie-going career.

About the time I was going into my teens, I began to keep a running record on the films I took in. Which in the beginning consisted of mainly player credits. Might have forgotten a half dozen or so titles, mainly from the Red Ryder and Durango Kid series, of those films seen previously to my record keeping..But the rest made it into my files. Now, almost forty years later, they number 10,000 plus.

Throughout the years, many magazines and books have been acquired. During the 50s, it was mainly Screen Stories, Movie Story, and Photoplay. All helped greatly with their casts and credits. Photoplay had a bonus attraction for me, Sidney Skolsky.

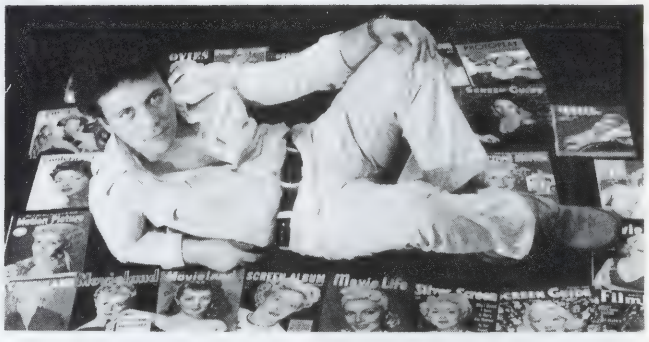
Other publications latched onto are various earlier editions of Screen Stories under its original label, Screen Romances. Also Movie Western, Movie Thrills, Who's Who In Hollywood, Cinema, a few 30s fan magazines. Then there are respectable collections of Films In Review, Screen World, and Variety. Hollywood Studio Magazine and American Film have been added to the shelves. Space does not allow for more, but there are others.

My own records of film casts, and various tech credits, plus access to another 10,000 or more casts, have been the basis for my small business/hobby labeled Sloan's Film Player Information which you may have seen advertised.

Am still working on those film records, keeping them current, and correcting and adding to the older logues. Had earlier entertained the idea of publishing the entire record as a reference work. Current market place indicates no commercial value. Sooo, have willed same along with a good part of my library to The American Film Institute. Have also set aside the early western, action memorabilia for John Hagner's Hollywood Stuntmen's Hall Of Fame. Am a charter member of both institutions.

This has to be my contribution, my way of saying "Thanks" to a lot of folks who have made, and are making, this old world a lot easier to live in. Not to mention the fact that they have brought us the greatest art form of the ages.

Sloan C. Short, Soquel, Calif.



**LOU VALENTINO is a native New Yorker and a long-time film buff. His all-time favorite star is Lana Turner and he has collected photos of her for as long as he can remember. Miss Turner did in fact use Lou's photos in her current best-selling autobiography. Lou is a graduate of New York's School of Visual Arts. An ex-Navy man, upon discharge he joined the staff of LIFE Magazine where today he is the magazine's assistant art director. His favorite pastime when not designing the pages of LIFE: "Watching old movies — what else?"**

# PIPER LAURIE

# THE GIRL WHO ATE GARDENIA PETALS

By John Roberts

The 1950's was an era of contract players sporting unusual marquee names. Among actors, there were Rock Hudson and Tab Hunter and among actresses, Piper Laurie. The actress professes to hate the name and kept it for its established value in later career phases.

"I accepted my new name like I accepted so many other things in those days, dociley," Laurie says. "I knew I didn't know what I was doing. It took a few years longer to figure out that the men running the studio didn't know what was good for me either."

Piper Laurie was born Rosetta Jacobs on January 22, 1932 in Detroit. At age 7, her family moved west and she graduated from Los Angeles High School where she performed in plays. Rosetta's red hair and 36-25-36 figure and not acting ability attracted the attention of talent scouts.

Using Tennessee Williams' "This Property is Condemned," Rosetta screen tested to no avail for Warner Brothers. But, Universal-International saw the test and had her do a new test with Rock Hudson. U-I signed the 17-year-old in 1949 and her first publicity gimmick was signing her contract at 12:01 a.m. January 1, 1950.

"To be an ingenue in Hollywood is to be nothing," Laurie said years later. U-I began building up its new possession by tagging her "Miss Flamethrower," having her eat gardenia petals and cream to promote "Louisa," and discard Rosetta Jacobs. "I got the name Piper Laurie from an anonymous high school student who wrote it on a postcard and sent it to me," she says.

**RONALD REAGAN'S DAUGHTER**

Piper Laurie made her film debut as Ronald Reagan's daughter in "Louisa" (1950 U-I dir. Alexander Hall). In "The Milkman" (1950 U-I dir. Charles T. Barton), she played Donald O'Connor's love interest and "The Prince Who was a Thief" (1951 U-I dir. Rudolph Mate) was an Arabian nights tale co-starring Tony Curtis. Playing second fiddle to O'Connor and Francis the Talking Mule in "Francis Goes to the Races" (1951 U-I dir. Arthur Lubin) epitomized the studio's random use of her.

Due to her minor status, Laurie's seven-year contact was approved January 10, 1951 in court. Her salary began at $250 a week with options up to $1,750 a week. U-I kept Laurie busy with the studio's hot young actors. She provided romance for Rock Hudson in the musical "Has Anybody Seen My Gal" (1951 U-I dir. Douglas Sirk) and another Arabian nights story, "The Golden Blade" (1953 U-I dir. Nathan Juran).

*continued on next page*

**SKAG offered Piper her first dramatic TV series role. She was wonderful, as was Karl Malden, but the series failed. Piper first achieved acting kudos when she did CBS-TV's "Playhouse 90" in the fifties. Her most prominent film role was in "The Hustler."**

**SON OF ALI BABA starred Piper with Tony Curtis in 1952. She looks back on her Universal days as learning experiences. She acknowledges that no one twisted her arm and made her play in so many stupid films. Today she's fulfilled as an actress.**

**AN OSCAR was accepted by Piper at the 1952 Awards for T.E.B. Clarke, who wrote "The Lavender Hill Mob." That's Dore Schary with Piper. Many still feel that Piper has the ability to earn her own statuette. She has proved it more than once.**

## PIPER LAURIE

*continued*

Laurie did three more films with Curtis. "No Room for the Groom" (1952 U-I dir. Douglas Sirk) had soldier Curtis returning home to wife Laurie. There were more Arabian nights as she played a princess in "Son of Ali Baba" (1952 U-I dir. Kurt Neumann). Curtis raced cars as "Johnny Dark" (1954 U-I dir. George Sherman). Tyrone Power captured her heart in "The Mississippi Gambler" (1953 U-I dir. Rudolph Mate) and Victor Mature saved her in "Dangerous Mission" (1954 RKO dir. Louis King). "Dawn at Socorro" (1954 U-I dir. George Sherman) with Rory Calhoun was her first western.

In 1955, Laurie received a contact release and finished her obligation to U-I with three films. She played a chorus girl marrying Rory Calhoun in "Ain't Misbehavin'" (1955 U-I dir. Edward Buzzell) and faced Indians in "Smoke Signal" (1955 U-I dir. Jerry Hopper) with Dana Andrews. She again played second to a star (Van Johnson) and animal (German shepherd) in "Kelly and Me" (1957 U-I dir. Robert Z. Leonard).

### QUIT UNIVERSAL

"It was purely emotional," Laurie says about quitting U-I. "When I realized the enormity of what I'd done, I was terrified. I had no financial security. Those studio checks had been rolling in since I was 17. But it was something I had to do. I knew I had to do something more than play ingenues. I was very serious about acting then."

Laurie immediately attempted to change her image. "I deliberately chose roles which would counteract my own mediocrity," she says, "The first role I played after I left was a very plain unattractive girl." Based on a James A. Michener story, "Until They Sail" (1957 MGM dir. Robert Wise) cast Joan Fontaine, Jean Simmons, Sandra Dee, and Laurie as four New Zealand sisters involved with American soldiers during World War II.

She shifted from film to television after convincing Robert Montgomery to cast her in "Quality Town." "I had one scene," she says about the TV show, "but it was the first real scene I'd played, the first part with character and depth and meaning in seven years." She appeared on Studio One and Playhouse 90 and won Emmy nominations for "The Deaf Heart," "The Road That Went Afar," and "The Days of Wine and Roses."

### LIVING IN NEW YORK

"I'm living in New York because that seems to be the most practical place to be," Laurie said in 1961, "Most of my work is here." Her quest to land Broadway and off-Broadway roles was difficult. "Nobody thought of me as an actress," she says, "They just remembered that publicity story about my munching flower petals for breakfast. I even thought of giving up the name Piper Laurie because I felt there was a stigma attached to it. I never could figure out just how many parts I lost and how many I won because of this name. I know some producers and directors said 'Well, maybe she can act even if her name is Piper Laurie!'"

Director Robert Rossen spotted Laurie at Actors Studio and cast her in "The Hustler" (1961 Fox), the most important film of her career. She played Paul Newman's crippled and alcoholic girlfriend Sarah Packard whose weariness of life leads to suicide. Despite capturing a Best Actress Oscar nomination and a new career beckoning, Laurie vanished from the screen for 15 years.

**PIPER played a fast-stepping chorus girl in 1955's "Ain't Misbehavin'." She still has a fabulous figure, great skin, and smile.**

The actress married New York Times drama critic Joseph Morgenstern in March 1962. They moved to Woodstock, New York and daughter Annie was born in 1971. She continued acting and starred with Maureen Stapleton in a 1965 Broadway revival of "The Glass Menagerie" but Laurie concentrated on a quiet family life. She became ordinary Rose Morgenstern.

Piper Laurie's comeback began by playing birth control advocate Margaret Sanger in "The Woman Rebel" (1976) on PBS's Nova. Next came the surprise that she was returning to the screen in Brian DePalma's "Carrie" (1976 UA).

Sissy Spacek played the telekinetic teenager and Laurie her fanatical mother in the box office hit. "I got such a bang playing this part," she says, "It's a very beautiful, lyrical, interesting film that has a great deal of humor and one kind of a fun scare." Laurie earned a Best Supporting Actress Oscar nomination and commented "Just being nominated is honor enough for a girl who once played straightwoman to Francis the Talking Mule."

She followed up "Carrie" with "Ruby" (1977 Dimension dir. Curtis Harrington), an exploitation film about a dead gangster's spirit possessing his deaf-mute daughter who starts killing at a drive-in. "Ruby's a kind of theatrical lady," Laurie says, "She's got lots of men." Stuart Whitman played Ruby's lover and Janit Baldwin her possessed daughter.

### CAREER REVIVED

With her career revived, Laurie and her family relocated to Los Angeles and she starred in two TV movies. Brian Keith and she played a New Jersey woman's parents arguing the right to die question in "In the Matter of Karen Ann Quinlan" (1977 NBC dir. Hal Jordan). Jackie Cooper directed her as Judy Garland's mother in "Rainbow" (1978 NBC) tracing the singer's early years.

Laurie went to Australia to star in "Tim" (1979 dir. Michael Pate) co-starring Mel Gibson. Based on Colleen McCullough's novel, she played an older woman romantically involved with a retarded young man and won a Best Actress Australian "Sammy" award for her performance. "Tim" was not released in America until 1981.

Hopes were high for "Skag" (1980 NBC dir. Frank Perry) and its subsequent series. Critics approved of the middleclass drama about coal miner Karl Malden, wife Laurie, their family, and the problems facing them but low ratings proved "Skag's" downfall. "It was always full of hope," Laurie says, "but I really went into it against my better judgment. I thought it would be better than most and I thought I could create an interesting role model as a blue collar wife. It sort of petered out."

"The Bunker" (1981 CBS dir. George Schaefer) recounted Hitler's last days during the collapse of the Third Reich. She received another Emmy nomination for her performance as Martha Goebbels. The actress had a small but meaty part of Rachel Ward's confidant Anne in "The Thorn Birds" (1983 ABC dir. Daryl Duke).

Laurie's career unusual for its two distinct phases. From 1950 to 1961, she was a contract starlet and TV actress struggling to prove herself as an actress. From 1976 on, she has become an unglamorous mature actress and enjoys it. Of those glamour girl years in mediocre films, Laurie offers "I'm not bitter. I don't hold a grudge against Hollywood. I let it happen." **HSM**

**HOLLYWOOD STUDIO MAGAZINE**
**HONORS**

# JACK OAKIE

Betty Grable, Jack Oakie and Alice Faye — *Tin Pan Alley.*

**Remembering that this month would have marked the Eightieth Birthday of Jack Oakie, born November 12, 1903, we take this opportunity to honor him. Jack Oakie was one of the most beloved comedians ever to grace both the silent and the sound stages of Hollywood. It is with joy we pay tribute to a very great and gifted performer on his 80th anniversary.**

*The following birthday letter was written to Jack ten years ago by Bob Thomas of The Associated Press. For movie buffs everywhere, it should have a unique meaning.*

Dear Jack;

Your wife, **THE GREAT DICTATOR**, asked me to **RISE AND SHINE**, and send birthday greetings to her **SWEETIE**. Well **SHE WROTE THE BOOK**, when it comes to handling, **THE SAP FROM SYRACUSE**. Since I'm always in, **CLOSE HARMONY**, with Vickie, I won't play, **HARD TO GET**. I will obey the **SKY BRIDE**, and pay tribute to, **THE KING OF BURLESQUE**.

So you're 70! Wait until you're 76! **THAT'S THE SPIRIT**, or 80! That'll be, **SOMETHING TO SHOUT ABOUT!!** What a life! They yelled **ON STAGE EVERYBODY**, and you **HIT THE DECK**. You traveled from **HELL TO HEAVEN**, in **VAUDEVILLE**, and played in every act from, **THE MERRY MONAHANS**, to the **EAGLE AND THE HAWK**, (a bird act.) You said, **"HELLO FRISCO HELLO,"** and **"GOODBYE ICELAND."** Then you joined the **FAST COMPANY** on Broadway, and became, **THE TOAST OF NEW YORK.**

After drying out at **THE DUDE RANCH**, you followed the **THIEVE'S HIGHWAY**, to the **SIN TOWN**, of Hollywood. It was **PARAMOUNT ON PARADE**, and you went **COLLEGIATE**, scoring a **TOUCHDOWN**, while you spread **COLLEGE HUMOR**. You were a World Wide Star in films, and on, **THE GREAT AMERICAN BROADCAST**, too. Your singing voice was, **SWEET AND LOW DOWN**, especially on, **THE SONG OF THE ISLANDS**, and **NAVY BLUES**.

Rumor has it that you said, **"LET'S GO NATIVE"**, and danced, **THE CHAMPAGNE WALTZ**, with **THE STREET GIRL**. As a **SOCIAL LION**, you may have had a **WILD PARTY**, or two. Oh, those **CHINATOWN NIGHTS!** Anyone is bound to feel, **THE CALL OF THE WILD**, especially with your, **MILLION DOLLAR LEGS**. But I'm not **LOOKING FOR TROUBLE**, so we'll say, **IT HAPPENED TOMORROW!** I know you're **SITTING PRETTY**, on this happy day. **THE RAT RACE**, of Hollywood has been a better place because of **JACK OAKIE.**

Love,
Bob.

Bob Thomas
Associated Press

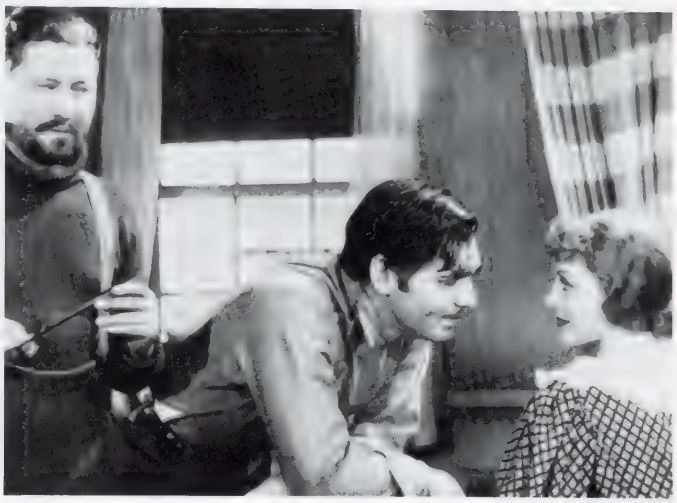
**continued on next page**

# FILM HIGHLIGHTS FROM THE CAREER OF **JACK OAKIE**

THE AFFAIRS OF ANNABEL with Lucy Ball who often stated that she learned all of her timing from watching Jack..

YOUNG PEOPLE was one of Shirley Temple's last films for Fox. Jack, here with Shirley and Charlotte Greenwood.

ICELAND teamed Jack with Sonja Henie in several hit films for 20th. Their friendship lasted throughout the years.



CALL OF THE WILD with Clark Gable and Loretta Young. Jack and Clark became great friends who shared a lot of laughs.

RISE AND SHINE starred Jack with George Murphy and Linda Darnell. It was another of the college films Jack made famous.

TOAST OF NEW YORK starred Jack with Cary Grant, Edward Arnold, and Donald Meek. Jack was also a fine dramatic actor.

# JACK OAKIE ARCHIVES

Jack Oakie died on January 23, 1978, but he will live on forever in our hearts, and through his motion pictures. And now, all of his friends the world over, shall be able to enjoy the wonderful memories of Jack Oakie, through the gracious contributions of Mrs. Oakie.

Jack Oakie memorabilia is being preserved at The Library of Special Collections at USC, where his scholarship for Comedy In Film is awarded annually by USC's Cinema Circulus.

The University of Wyoming has created the Jack Oakie museum room, a replica of his favorite den and picture room.

The Academy of Motion Picture Arts and Sciences, has established the Jack Oakie Lecture On Comedy In Film, held annually in The Samuel Goldwyn Theatre.

The Los Angeles Press Club has established the annual Jack Oakie Press Club Golf Tournament, which benefits educational programs.

Jack's autobiography, **JACK OAKIE'S DOUBLE TAKES**, published by Strawberry Hill Press, showed off Jack's writing ability. During the last three years of his life, Jack had twenty-two stories published.

**JACK in the white sweatshirt he made famous. Every university student copied this style.**

There will never be another Jack Oakie. The hit song from his film "Iceland", was called, "There Will Never Be Another You." His wife Vickie and the editors of The Hollywood Studio Magazine, echo the chorus of that song in Jack's memory.

# MOVIE STAR NEWS

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## BOOK REVIEWS

Continued from Page 30

her own remarkable orbit. No one ever upstaged her."

In the book, fans will read the details behind the making of BOF and other movie classics, and about Elsa's unorthodox childhood and "radical socialist parents who make hippies look like washed-out copycats by comparison." The girl attended an all-boys school and studied in Paris with **Isadora Duncan**, originally setting out to be a dancer, with her lithe, boyish figure. But her life changed when she fell in love with Charles Laughton, a promising London stage actor—and he insisted they marry, rather than live together. The 36 years they spent together must be among the most unusual and truly loving relationships Hollywood ever witnessed.

Along the way, she had a colorful career, doing memorable bits in films like "Peter Pan" and "Mary Poppins," becoming a connoisseure of the arts, and world traveler, and yes, a fine, original writer. Does she have any regrets? "There was always too little time," she announces merrily on the telephone. "Charles was always feeling rushed, yet we did take out time to enjoy the finer, quieter things. But life does go by very quickly, and everyone's greedy for more."

Might she return to work shortly? "Depends what I'm offered. It has to be fun, or else why bother? I still like to think work, like everything else in life, should be enjoyed, if at all possible."

**"The Complete Book of Scriptwriting"** (Writer's Digest Books, $14.95) is one of seemingly dozens of books about how to write a film or program that are folling off the presses—testifying to the fact that everyone and his brother (or sister) is trying to strike Hollywood gold. Consider: one San Francisco man read a how-to screenplay book, then turned out the script for Eastwood's "Escape From Alcatraz," while a struggling actress named **Pat Resnick** sent **Jane Fonda** a story idea, then got to co-write "Nine to Five."

Author J. Michael Straczynski has himself sold scripts to radio, theatre, TV and film. He points out the importance of doing a good job the first time around, since first impressions count for plenty. And, yes, it is easier to get some VIP to read your screenplay than your novel, as there is a dearth of "good scripts" and particularly scripts featuring good roles for women and minorities. Youth (on the writer's part) is no consideration, though over ⅓ of new films feature protagonists under 20, pointing to a new trend (in the wake of "E.T.").

Continued on Page 46

**LANA TURNER recently guested on ABC Talk Radio's Michael Jackson show. Lana did an hour with him plugging her paperback book which is doing very well. She talked with listeners.**

### IN THE SWIM

**Esther Williams**, one of the reigning stars of Hollywood's Golden Age, will be the subject of an authorized biographical motion picture for television. The tentative title is Million Dollar Mermaid—The Esther Williams Story.

She has agreed to help with the film because she says, "I don't want the story done slapdash." Williams promises that the film will have lots of footage from her classics and that it will plunge right inbto the controversies of her often stormy career.

### AT LAST

**John Houseman** says in "Final Dress," the third volume of his autobiography, that his lifelong feeling of insecurity has faded. "There's a certain absurdity to continuing to be anxious in your 80's," he said. "It's pretty silly. And, of course, there's always the question of security. I was always terribly frightened of insecurity, of poverty, of indigence. And at this point, in the few years I have left, I'm not likely to suffer much of that, so that fear is gone."

### HOLLYWOOD REMEMBERS GRACE

Friends and fans of **Grace Kelly** gathered at the Church of the Good Shepherd in Beverly Hills on the first anniversary of her death to honor the late princess.

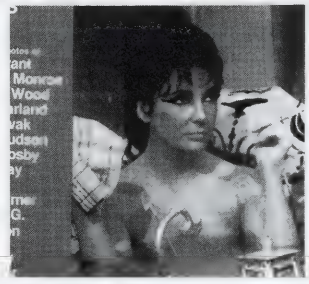
"She was the most incredible human being I have ever known," said **Frank Sinatra** who once guest starred with **Grace** on "The Ed Sullivan Show," and **Gregory Peck** also participated in the memorial **Cary Grant**, who starred opposite her in "To Catch a Thief," **Karl Malden, Irene Dunne, Jane Wyatt, Ricardo Montalban** and **Dorothy McGuire** also attended the service.

### BIG PROFITS!

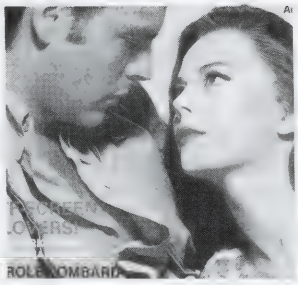
**Raymond Burr** has sold Naitauba, an island in the Fiji group, for $2 million, about 10 times what he paid for it 15 years ago, to a group of unidentified American buyers.


## BACK ISSUES------BACK ISSUES------BACK ISSUES

AUGUST 1983: Marilyn Monroe. Stories on Crawford, Marsha Hunt Anthony Perkins, Judy Garland, Steve Cochran, and Wizard of Oz.



SEPTEMBER 1983: Liz Taylor. Stories on Claude Rains, Jean Simmons, Peter Lorre, Patricia Neal, Merle Oberon, Gergory Peck, Alice Faye.



OCTOBER 1983: Natalie Wood and Bob Wagner. Stories on Cesar Romero, Carole Lombard, David Niven, Mickey Rooney, Dolores Del Rio & Swanson.

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# Filmland FOOD 'N FUN

By Geni Charlesworth

Always excitement in the air when Falcon Crest's cast gets together—this time, the segment shot at award-winning Le Cellier French restaurant in Santa Monica. A handsome **Cliff Robertson** appearing in the scene with **Laura Johnson.** At dinner later, Dodger baseball legend **Wes Parker** enjoying the French ambiance and cuisine.

In Century City at **John** and **Bill Harper's** lively Avenue Saloon & Restaurant in ABC's big entertainment complex, nearby Shubert Theatre's opening night crowd with relaxed and good looking **Robert Wagner** among them. At this colorful restaurant, the Maine lobsters are so big patrons need some help to tackle and subdue them.

We loved the new Ravel in downtown Los Angeles' elegant new Sheraton Grande hotel. A celebrity and social group made the opening official on a recent night with TV's Hollywood Chef **Vern Lanegrasse** enjoying the luxurious Ravel's Leek and Almond soup among the many gourmet entrees and specialties.

Super suave **Robert Guillaume** supping with amis at Aux Delices in Sherman Oaks. The intimate French bistro is one of few who have picked off five Holiday magazines dining awards.

**AT AU CHAMBERTIN, Kay Brown of Hollywood Beauty School fame and make-up artist Webster Phillips dined recently at the S.M. restaurant.**

At Jade West in Century City some interesting experiments going on in terms of matching some unusual Chinese dishes with spectacular wines. Owner **William Lee** most interested in the project conducted by wine expert **George Ronay** matching some fine California wines to Peking duck one recent night. It's ten years in ABC's Entertainment Century for the luxurious Chinese restaurant.

Sushi Bar at the Joy of Tempura in Woodland Hills a lively spot. One is just as likely to see attractive **Adeline Heidt** (former **Mrs. Horace Heidt**) nibbling on the seafood specialties. Son **Horace, Jr.** is continuing to follow in the bandleader's famous footsteps.

**Howlett Smith,** top musician and composer (he wrote "Let's Go Where The Grass is Greener" recorded by Nancy Wilson) appearing Saturdays through Tuesdays at the **Bob Burns** restaurant in Santa Monica.

# HOLLYWOOD STUDIO AT THE MOVIES

By: Kirk Crivello

A Guide To Films Currently In Release

**Merry Christmas, Mr. Lawrence:** Set in Java, 1942, in a POW camp with forceful performances by David Bowie and Tom Conti. The brutal film works best as a comment on the absurdity of war and Japanese tradition, less well as a character study.

**Mr. Mom:** Made for HBO-type comedy in which car designer Michael Keaton loses his job, wife Teri Garr becomes an account exec for Martin Mull and Keaton becomes house-husband. Ann Jillian has some delightful moments as Keaton's sexy neighbor.

**Easy Money:** Rodney Dangerfield plays a cliche-ridden broken-down husband whose rich mother-in-law, Geraldine Fitzgerald, leaves him $10 million in her will. The catch is—he has a year to change his way of living.

**Trading Places:** Surprisingly funny, satire on corporate avarice in which stockbroker Dan Aykroyd is manipulated by tycoon brothers, Ralph Bellamy and Don Ameche into swapping lifestyles with ghetto-raised Eddie Murphy.

**National Lampoon's Vacation:** Chevy Chase takes a disaster-prone, cross-country trip with wife, Beverly D'Angelo and their two kids. Better they stayed at home.

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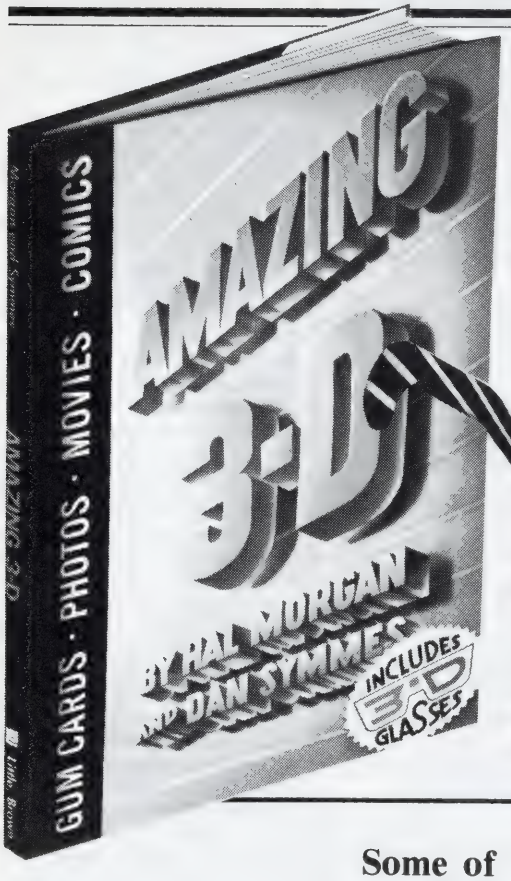


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- Clifford Caverly poised on one foot as he walks the tightrope over the Whirlpool Rapids at Niagara Falls (Careful! Don't look down! You might get dizzy and lose your balance.)
- Sally Rand doing her scandalous Bubble Dance
- Rock Hudson, Apache
- Harold Lloyd
- Jayne Mansfield
- Times Square (the traffic all but moves)
- Jack Palance leaping thru the air — right at *you*
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## #15 BUY/TRADE

**INTERESTED** in trading old films on video and memorabilia on Norma Shearer. Allan Herzer, 426 Otter Branch Ct. Glendora, N.J. 08029 (11F)

## 16. WANTED TO BUY

**I BUY** what you sell. Advise me: Jose Castro, 14653 Albers St., Van Nuys, CA 91411. (F)

**WANTED:** Stills from "Some Like It Hot" especially Curtis and Lemmon in fem. attire. R. L. Dorsheimer, 73 Commonwealth Ave., Dedham, Mass. 02026. (11-83)

## KURT RUSSELL

Wanted: TV, movie material, candids, clips, mags, foreign material, esp. Eng. teen mags, Quest, Escape from N.Y., Elvis, Silkwood, Swing Shirt. BT. 2850 Ulloa. SF Ca. 94116. (8-11-83)

**PETER BARTON** wanted. Candids, stills, modeling photos, Powers of Matthew Star, Shirley Jones Show, etc. Simone, 23930 Ocean Ave., #158, Torrance, CA 90505. (11'83)

**WANTED:** Betty Grable one sheets: Tin Pan Alley, Down Argentine Way & Moon Over Moon Over Miami. Pay good price. H. Leanzo, 198 So. Long Beach Ave., Freeport, N.Y. 11520 (11'83)

## KURT RUSSELL

Wanted TV, movie stills, candids, clips, mags, etc. "Quest," "Escape From NY," "Elvis," "The Thing," "Silkwood," "Swing Shift," others. Foreign material, esp. Eng. Mag articles on Quest 76. Barbara Tyger. 2850 Ulloa, SF CA 94116. (11'83-5'84)

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**GONE WITH THE WIND** items wanted. Write L. Keefe, P.O. Box 4282, Margate, FL 33063 (F)

**DOROTHY COLLINS** collector. Star of Your Hit Parade, Follies, Photos, records, tapes, anything wanted. Darrell Bennett, Box 14024, Atlanta, GA 30324. (1-'84)

**WANTED:** to buy or rent to copy. Beta tapes of the 53rd (1981) Academy Awards Show, the 33rd (1981) Emmy Awards Show. M. A. Brown, P.O. Box 6105 Denver, Colorado 80206. ('84)

**WANTED:** Marx Bros. memorabilia, autographs, personal items, sheet music, photos, clippings, etc. Steve Barkley, 214 Park St. Pacific Grove, Ca. 93950 (11'83 F)

## RICHARD CHAMBERLAIN

Collecting extensively on this fine artist. Anything. Photos give approx yr and describe. Need programs, playbills, candids, Eng. period, cuttings. No Kildare. Fans please write. M.H. Bulot, 108 Atara, Montovia, CA 91016 (4'84)

**Wanted Steve McQueen** material, photos, posters, clippings, etc. Marge Swieca,1932 N. Francisco, Chicago, Ill. 60647 (12-83)

**JAMES DEAN** material. Larry L. Stout, R. 4, Box 121, Rushville, IN. 46173 (F)

## WANTED: RICHARD GERE MATERIAL

Please send description and price to Jim Kloes, 2211 Griffith Park Bl. #10, Los Angeles, California 90038. (10'83-5'84)

**JEAN HARLOW:** Wanted for biograph on Jean Harlow, anecdotes, reminiscences, documentary material or other info. I am seeking interviews with her co-workers, friends and relatives. Memorabilia welcome. D. Cleven, 326 W. Wilson, Madison, Wis. 53703. (11'12'83

**WANTED:** Gina Lollobrigida and Silvania Pampania stills, lobbies, posters, cuttings, etc. Bobby Franklin, P.O. Box 558, Clarkesville, GA. 30523 (F)

**WANTED:** Mary Tyler Moore material, clippings, articles, magazines, photos, etc. Send complete description. Write Edward Graham, 121 N. Broadway, #11-K, White Plains, New York 10603. (1'84)

**WANTED** Candid photos, slides, stills, magazine clippings, anything on Elizabeth Taylor. I have a large collection so please be specific. I will answer all letters. Robert Vuchetich, 525 Oakdale, Apt. 403, Chicago, Illinois. 60657 (1'84)

**WANT** 8x10 Photos super exotic dancers Morganna, Kalatana, Rose LaRose, Lois DeFee, Evelyn West, Ada Leonard and others. Joe Behoff, 351 Conti St., Mobile, Ala. 36602. (12F)

**ROY ROGERS** material wanted. Personal appearance programs, fan club material, records, etc. Mike Johnson, 48 Caroline Ave., Toronto M4M 2 x 7 Canada. (F)

**BOOKS WANTED:** "Films of John Barrymore"; "The Young Errol"' "Many Happy Returns". N. Maoloni, 110 Blackstone, Thornton, Il 60476 (F)

**WANTED:** Jean Harlow autographs and things that belonged to her. Arcieri, 9530 Clifton Park, Evergreen Park, Il 60642 (3'84)

**WANTED:** Short stories on your collection with photo to be run in HSM's "Collection Corner." Exposure for your special collection Must have approximate value and how you were able to accumulate your collection. Address Hollywood Studio Magazine, 3960 Laurel Canyon Blvd., Suite 117, Studio City, Calif. 91604.

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**WANTED:** VHS cassette of original "Imitation of Life" uncut. W. Wiener, 639 Hall Ave., St. Paul, MN 55107. (12'F)

**WANTED:** Any MM and Grable things. Diane Leanzo, 198 S. Long Beach, Freeport, N.Y. 11520. (1'84)

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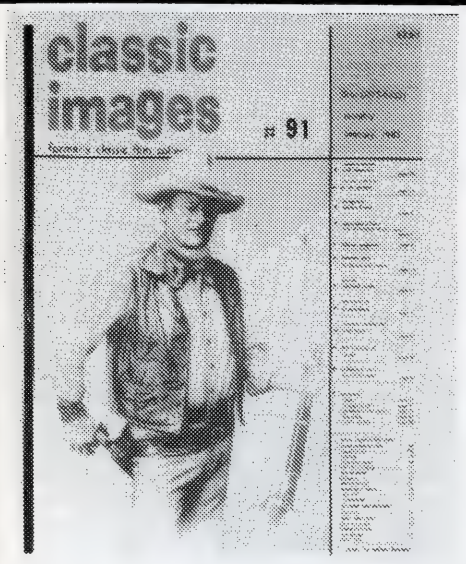


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Continued from Page 38

What separates "Scriptwriting" from the other texts, how-to's and sample books on writing scripts is this: Straczynski is both informative (without a frightening excess of details) and entertaining, and makes the process seem like a fun challenge. Also, and very significantly, he divides the book into sections on scripts for the different media, since there *is* a major difference between writing a feature film and a TV film, and between a telefilm and a series episode, a radio show, a documentary, etc.

**"The Films of Alan Ladd"** (Citadel Press, $16.95) is a words-and-pictures memorial to a fairly brief but red-hot career. As authors Marilyn Henry and Ron De Sourdis point out, the diminutive Ladd was the first blonde male superstar (paving the way for **Redford** and such). He was unforgettable in "The Blue Dahlia" and as "Shane," but was in person very insecure. With some co-stars, like **Sophia Loren** in "Boy on a Dolphin," he could be less than gentlemanly. But from "This Gun for Hire" onwards, he was one of the last of the screen heroes, and most of his films are now minor classics, while he is more popular than ever he was during his lifetime. His name lives on in a producer son and an actress (ex) daughter-in-law, and his image on the late show continues to dazzle.

The book is out in paperback now, with a forward by **Lloyd Nolan.** ★

**"Bette: The Life of Bette Davis"** by Charles Higham, is now in paperback (Dell, $4.95). Less shocking than the author's recent bio of **Errol Flynn** (which claimed he was a Nazi spy), the book is nonetheless informative, giving the other side of Davis' life (the star's side is very readable, in the autobiography "The Lonely Life"). It sheds light on the love affairs with director **William Wyler** and **Howard Hughes** (was anyone *not* involved with HH?), on details from some of her unhappier marriages and the custody fights with her last husband, actor **Gary Merrill.** For move buffs, most of the Davis films are mentioned, with many behind-the-scenes blows—BD herself hasn't hidden her contempt for **Miriam Hopkins,** most particularly. That BD was "difficult" is no surprise; most of today's top actresses are honored with the same label. 350 pages of Bette-ana for Davis fans, including a filmography of the many memorable Davis vehicles.

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***D'Anton Cinematheque,*** new Bev Hills Movie House—cover. Gaylord Carter. Where Yesteryear's Stars are Today. Collector's Corner.
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***Katharine Hepburn***—cover & story. Jayne Mansfield. Judy Canova.
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***Ruby Keeler***—cover. Hollywood Stars Bedazzle Broadway. Great Movie Palaces.
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***Mae West***— cover, feature. "Hollywood's Hall of Fame". Remembering Bogey and His Co-stars. Marx Brothers. John Ford.

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***Jack Oakie with Betty Grable and Alice Faye***—cover. Talullah Bankhead. Jane Russell. "Hollywood's Hall of Fame," Alice Faye.

**OCTOBER 1973—Vol. 8, No. 5**
***Horror & Macabre Films***—Supernatural Classics. Lon Chaney, *The Werewolf, Dracula, Dr. Jekyll & Mr. Hyde, Dr. Caligari, The Wolf Man, Creature From The Black Lagoon, Frankenstein.* Bela Lugosi, Boris Karloff, Peter Lorre, Fredric March, Vincent Price and Christopher Lee.

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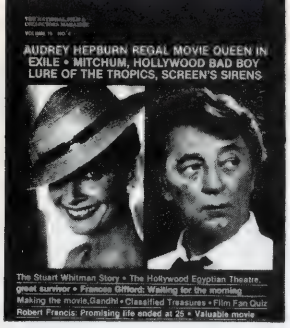

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# JANE BRYAN: HER ROAD TO SUCCESS TOOK A DIFFERENT DIRECTION

By Louis Guili

Jane Bryan had a promising career in motion pictures during the 1930's. She was under contract to Warner Brothers and appeared with many major stars in a variety of films. She was a lovely and talented actress who possessed an unaffected, intelligent quality. Among those who admired her was Bette Davis with whom she made four films. At the time, Miss Davis was considered "Queen of Warner Brothers" and adopted Jane Bryan as a protege.

Then, one day, despite her rising success, she bid a fond farewell to her career in order to devote her full attention to marriage and motherhood. However, fans of old movies can still enjoy her fine performance.

Miss Bryan was born in Los Angeles on June 11, 1918. She studied at Jean Muir's Hollywood Theater Workshop before being placed under contract at Warner Brothers. As a member of their Stock Company, her primary assignment was *The Case of the Black Cat* (1936). It was a Perry Mason mystery based on a story by Erle Stanley Gardner.

## BETTE DAVIS

She then appeared with Bette Davis in two films, *Marked Woman* and *Kid Galahad.* In *Marked Woman* (1937), she played Miss Davis' kid sister who becomes involved with the Underworld and, in *Kid Galahad* (1937), she played Edward G. Robinson's kid sister who falls in love with the title character, portrayed by Wayne Morris.

Miss Bryan's next motion picture was *Confession* (1937), which starred Kay Francis. The New York Times had this to say about her performance: "The refreshing note is the presence of Miss Jane Bryan, one of the most promising of the Warner Stock Players, who seems to provide a concisely sincere performance no matter how artificial the rest of the piece may be."

*A Slight Case of Murder* (1938), with Edward G. Robinson, followed. This was an amusing comedy, adapted from a Damon Runyon story, about a gangster who tries to mend his ways.

Then came *The Sisters* (1938), starring Bette Davis and Errol Flynn. Again, Jane was cast as Miss Davis' sister in this story of how marriage affects the lives of three women.

Miss Bryan was next given the lead in *Girls on Probation* (1938), a prison melodrama. Ronald Reagan and Susan Hayward were among its cast members.

**MARKED WOMAN starred Bette Davis (center) with Mayo Methot (l) and Jane Bryan (r). Jane played Bette's younger sister who gets involved with crime. It was Bette who initially convinced Jane that acting was a full-time job and left no personal time.**

She then played Eddie Albert's secret wife in *Brother Rat* (1938), a delightful comedy centering upon life at a military school. It also co-starred Ronald Reagan and Jane Wyman.

Her first 1939 release was *Each Dawn I Die.* She teamed with James Cagney and George Raft in this tale of a man innocently framed for murder by the opponents of his newspaper exposes.

## LAST BETTE FILM

This was followed by *The Old Maid* (1939), her final film with Bette Davis, which also starred Miriam Hopkins. In it she portrayed Miss Davis' illegitimate daughter.

Miss Bryan's next film was *These Glamour Girls* (1939), an MGM release. Lana Turner also appeared in this satirical comedy about college life.

Then she gave what may be considered her finest performance in *We Are Not Alone* (1939), based on the novel by James Hilton. It concerned a village doctor (Paul Muni), his wife (Flora Robson) and a German girl (Jane Bryan) who becomes their son's governess. Again, the New York Times gave her a glowing review: "Miss Bryan's contribution is a surprise and a delight. She has played Leni not a trouper but as Leni herself. She is charming and heartbreaking." Her performance was chosen as one of the best of the year by the National Board of Review.

Next, she co-starred with George Raft, Humphrey Bogart and William Holden in *Invisible Stripes* (1939), which dealt with the exploits of two parolees and followed this with her last film, *Brother Rat and a Baby* (1940), a sequel to *Brother Rat.*

**THESE GLAMOUR GIRLS starred Jane (center) with Ann Rutherford (l) and Mary Beth Hughes (r). It was a comedy.**

**TODAY Jane is the prominent Mrs. Justin Dart and is very active in charity work.**

Miss Bryan chose to end her screen career when she married Justin Dart, Chairman of the Board of Dart Industrial, in December, 1939. As Mrs. Justin Dart, she is the mother of three children and today is very active in charity work.

Perhaps Jane Bryan could have become a legendary success, as Bette Davis did, had she continued making films. However, success is not always measured by fame. There is no doubt that Miss Bryan has attained a great personal success with her long-lasting marriage and family life and this certainly is a very real and worthwhile achievement. **HSM**

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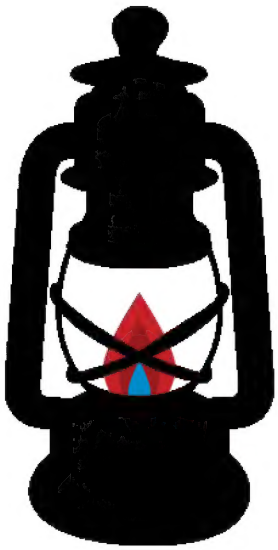

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